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HILES'S CATECHISM
OF
HARMONY, THOROUGH-BASS,
AND
MODULATION.





A CATECHISM

OF

HARMONY, THOROUGH-BASS, AND MODULATION:

WITH NUMEROUS EXAMPLES
AND EXERCISES SELECTED FROM THE
COMPOSITIONS OF ALBRECHTSBERGER, J. S. BACH,
DR. CROTCH, HANDEL, HAYDN, MOZART,
PERGOLESI, REICHA, RINK, ETC.

BY

JOHN HILES.

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PREFACE.

— ✦ —

IN THE FOLLOWING PAGES I have endeavoured to explain the elementary rules relating to the knowledge of Harmony, Thorough-bass, and Modulation, in a clear and distinct manner; avoiding on the one hand too much conciseness, and on the other too great verbosity. The examples and exercises have been selected, almost entirely, from the works of the great Composers and most eminent Theoretical Writers, and chiefly from those of ALBRECHTSBERGER, the master of Beethoven, and of many other celebrated Composers. These will serve as models for the Student to analyse and imitate.

With the assistance of the *Key to the Exercises*, which is published separately, the

Theoretical Teacher will find his labours much lightened: and a thorough and very useful knowledge of Harmony may be obtained by the earnest and persevering self-taught Student.

JOHN HILES.

Brighton, 1872.

CONTENTS.

CHAPTER		PAGE
I.	HARMONY, FIGURED-BASS, THOROUGH-BASS	1
II.	INTERVALS	2
	DIATONIC AND CHROMATIC SEMITONE	2
	TONE	3
	SIMPLE AND COMPOUND INTERVALS	4
III.	TABLE OF DIATONIC AND CHROMATIC INTERVALS	6
	DIATONIC INTERVALS IN THE SCALE of C	10
IV.	INVERSION OF INTERVALS	12
V.	THE DEGREES OF THE SCALE, AND THE TECHNICAL NAMES APPLIED TO THEM	16
VI.	NATURAL HARMONY, AND CHORDS	19
	CONSONANT AND DISSONANT INTERVALS	20
VII.	THE COMMON CHORD, OR TRIAD	21
	THE POSITIONS OF THE TRIAD, CLOSE AND EXTENDED	22
VIII.	THE VARIOUS KINDS OF TRIADS	24
	THE TRIADS IN THE KEY OF C MAJOR	24
	THE TRIADS IN MOST FREQUENT USE	25
	TRIADS IN SCORE	26
	CONSECUTIVES	29
	CONTRARY, SIMILAR, AND OBLIQUE MOTION	30

CHAPTER		PAGE
IX.	TRIADS IN MINOR KEYS	34
	♯, ♭, OR ♮ OVER A BASS NOTE	35
	HARSH INTERVALS OF MELODY	35
	THE DIMINISHED TRIAD	35
	TELEMANN'S CURVE	36
X.	THE TRIADS USED IN ACCOMPANYING THE SCALE	39
	SCALE OF C HARMONISED	39
	FALSE RELATION	40
	♯, ♭, OR ♮ UNDER A FIGURE	41
	♯, ♭, OR ♮ BEFORE A FIGURE	41
	DASH OR LINE AFTER A FIGURE	41
XI.	INVERSIONS OF THE TRIAD	44
XII.	THE CHORD OF THE DOMINANT SEVENTH	50
	RESOLUTION OF THE DOMINANT SEVENTH	52
	INTERRUPTED RESOLUTION OF THE DOMINANT SEVENTH	54
	DASH DRAWN THROUGH A FIGURE	57
XIII.	THE INVERSIONS OF THE DOMINANT SEVENTH	58
	PASSING THROUGH THE SEVENTH	64
	BASS NOTE FIGURED *5*, ♮5, OR ♭5	65
	PROGRESSION OF THE LEADING-NOTE	66
XIV.	SEQUENCES	69
	TONIC SEQUENCE	73
	DOMINANT SEQUENCE	73
XV.	OTHER CHORDS OF THE SEVENTH, AND THEIR INVERSIONS	76
XVI.	THE 'RULE OF THE OCTAVE'	82
XVII.	THE CHORD OF THE DOMINANT NINTH	84
	RESOLUTION OF THE DOMINANT NINTH	85

CHAPTER		PAGE
XVIII.	THE INVERSIONS OF THE DOMINANT NINTH	88
	RESOLUTION OF THE LEADING SEVENTH, ETC.	90
	RESOLUTION OF THE DIMINISHED SEVENTH, ETC.	90
	DIMINISHED SEVENTH AND DIMINISHED THIRD	92
XIX.	SUSPENSIONS	94
	SUSPENSIONS IN THE BASS	101
	RETARDATION	103
XX.	CADENCES	105
	THE SUBSTITUTED SIXTH	109
	THE ADDED SIXTH	110
	HALF, OR IMPERFECT CADENCE	112
	INTERRUPTED, FALSE, OR DECEPTIVE CADENCE	114
XXI.	THE AUGMENTED TRIAD, THE AUGMENTED SIXTH, AND OTHER CHROMATIC CHORDS	116
	EXTREME SHARP SIXTH, THE SUPERFLUOUS SIXTH, THE ITALIAN SIXTH	118
	THE FRENCH SIXTH	119
	THE GERMAN SIXTH	119
	THE NEAPOLITAN SIXTH	121
XXII.	THE CHORDS OF THE $\frac{7}{5}{}_{4}{}_{2}$ AND $\frac{7}{6}{}_{4}{}_{2}$	124
XXIII.	PEDAL BASS	129
	ORGAN-POINT, PEDAL-POINT	129
	DOMINANT PEDAL	130
	TONIC PEDAL	130
	SUB-DOMINANT PEDAL	132

CHAPTER		PAGE
	DOUBLE PEDAL	132
	GROUND BASS	132
XXIV.	PASSING NOTES, ETC.	133
	CHANGING NOTES	135
	AUXILIARY NOTES	135
	NOTES OF ANTICIPATION	138
	HIDDEN CONSECUTIVES	138
XXV.	MODULATION, AND TRANSITION . .	144
	MODULATING CHORD	144
XXVI.	NATURAL MODULATION	146
	ATTENDANT KEYS	146
	GRADUAL MODULATION	148
	SUDDEN MODULATION	148
	VARIOUS MODULATING CHORDS . .	157
	TRANSIENT MODULATION	158
XXVII.	EXTRANEOUS MODULATION . . .	160
XXVIII.	COMPOUND MODULATION	164
XXIX.	ENHARMONIC MODULATION, AND CHROMATIC MODULATION	168

CATECHISM OF HARMONY, THOROUGH-BASS, AND MODULATION.

CHAPTER I.

HARMONY, FIGURED BASS, THOROUGH-BASS.

Q. What is Harmony?

A. A combination of *two* or more sounds heard at the *same time,* and forming a *chord.*

Q. What is Figured Bass?

A. A bass part with figures and other signs marked over or under the notes, to denote the various chords.

Q. What is Thorough-Bass?

A. The terms *thorough-bass* and *harmony,* imply—a knowledge of the sounds indicated by the figures, and of the rules which relate to the formation and progression of chords.

CHAPTER II.

INTERVALS.

Q. What is an Interval?

A. The *distance* between one sound and another; the difference in pitch between any two sounds.

Q. What is the smallest interval on the pianoforte?

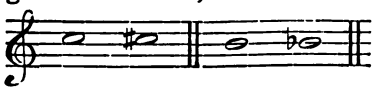
A. A *semitone*, or *half-tone*; each key of the pianoforte is a semitone from that which is *next* to it, whether the key be a white or a black one.

Q. How many kinds of semitone are there?

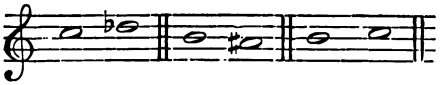
A. Two: the *chromatic* semitone, and the *diatonic* semitone.

Q. Explain the difference between them.

A. A semitone is called *chromatic* when it *retains* its name or letter, and is written on the *same* degree of the staff; as

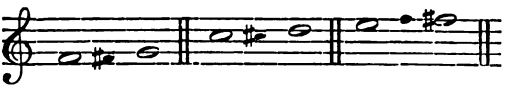


A semitone is called *diatonic* when it *changes* its name or letter, and is written upon a *different* degree of the staff; as



Q. What is a Tone?

A. A tone is composed of two semitones, and is always expressed by two following letters.



The student will point out tones and semitones, both diatonic and chromatic, in music, and also upon the pianoforte.

Q. How are intervals named or reckoned?

A. According to the number of letters in alphabetical order, or the degrees of the staff which they include. For instance, C D is a *second,* there being *two* letters; C D E is a *third,* there being *three* letters; C D E F is a *fourth,* &c.

Q. Are intervals to be reckoned upwards or downwards?
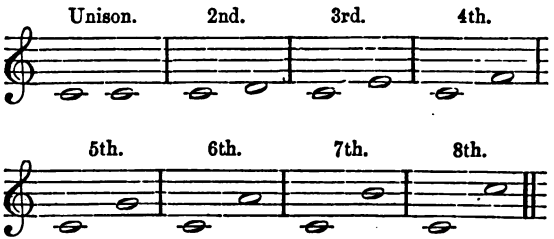
A. Always upwards, unless the contrary be expressed.

Q. How are intervals divided?

A. Into *simple* and *compound.*

Q. What are simple intervals?
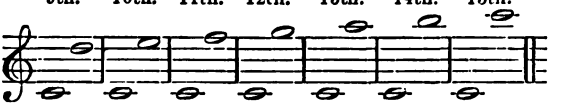
A. Those which are comprised within the limits of an octave: these are, the *second, third, fourth, fifth, sixth, seventh,* and the *octave.*



The *unison* is the *same sound* produced by two voices or instruments, and is not, properly speaking, an interval, though in harmony it is generally considered as such; an interval being, as before stated, the *distance* or *difference* between two sounds.

Q. What are compound intervals?

A. Those which exceed the limits of an octave.



Intervals are seldom reckoned beyond the 9th, which is called either a 9th or a 2nd, according to circumstances; the 10th being commonly called a 3rd, the 11th a 4th, and so of all the other compound intervals, they being merely repetitions of the simple intervals.

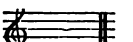
Intervals are also distinguished by the epithets, *major* (greater), or *minor* (less); *perfect* or *imperfect*, *augmented* or *diminished*. The meaning of these terms will be explained as we proceed.

Point out 2nds, 3rds, 4ths, &c. to other notes.

CHAPTER III.

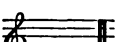
TABLE OF DIATONIC AND CHROMATIC INTERVALS.

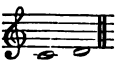
Q. How many species of the *unison* are there?

A. Two: the *perfect* unison, which is the *same sound* ..... 

and the *augmented** unison, composed of one chromatic semitone..... 

Q. How many species of the *second* are there?

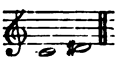
A. Three: the *minor* 2nd, composed of one semitone† ..... 

the *major* 2nd, composed of two semitones‡ ..... 

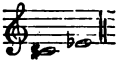
* *Augmented* intervals are by some theoretical writers, called *superfluous* or *extreme.*

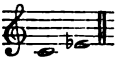
† It will be perceived that the *minor* 2nd is the same interval as the *diatonic* semitone.

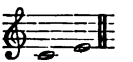
‡ The *major* 2nd is the same interval as a *tone.*

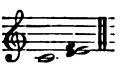
and the *augmented* 2nd, composed of three semitones ..... 

Q. How many species of the *third* are there?
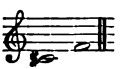
A. Four: the *diminished* 3rd, composed of two semitones..... 

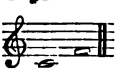
the *minor* 3rd, composed of three semitones ..... 

the *major* 3rd, composed of four semitones ..... 

and the *augmented* 3rd, composed of five semitones ..... 

Q. How many species of the *fourth* are there?

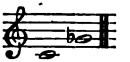
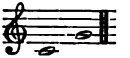
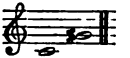
A. Three: the *diminished* 4th, composed of four semitones ... 

the *perfect* 4th, composed of five semitones..... 

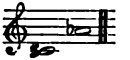
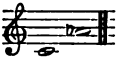
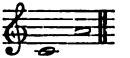
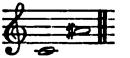
and the *augmented* 4th, composed of six semitones*..... 

Q. How many species of the *fifth* are there?

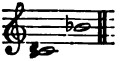
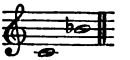
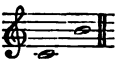
* The augmented 4th is sometimes called a *tritone*, because it contains *three tones.*

A. Three: the *diminished* 5th, called also the *false* or *imperfect* 5th, composed of six semitones ..... 
the *perfect* 5th, composed of seven semitones ..... 
and the *augmented* 5th, composed of eight semitones ..... 

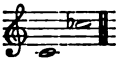
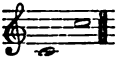
Q. How many species of the *sixth* are there?

A. Four: the *diminished* 6th, composed of seven semitones... 
the *minor* 6th, composed of eight semitones ..... 
the *major* 6th, composed of nine semitones ..... 
and the *augmented* 6th, composed of ten semitones ..... 

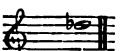
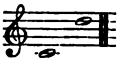
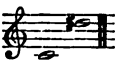
Q. How many species of the *seventh* are there?

A. Three: the *diminished* 7th, composed of nine semitones ... 
the *minor* 7th, composed of ten semitones..... 
and the *major* 7th, composed of *eleven semitones* ..... 

Q. How many species of the *octave* are there?

A. Three: the *diminished* 8ve, composed of eleven semitones.. 
the *perfect* 8ve, composed of twelve semitones ..... 
and the *augmented* 8ve, composed of thirteen semitones ... 

Q. How many species of the *ninth* are there?

A. Three: the *minor* 9th, composed of thirteen semitones ... 
the *major* 9th, composed of fourteen semitones..... 
and the *augmented* 9th, composed of fifteen semitones..... 

Write, or point out, the various 2nds, 3rds, 4ths, and other intervals, counting from other notes.
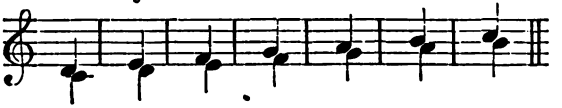
Q. Are the terms *diatonic* and *chromatic* applied to these intervals?

A. Yes; the *diatonic* intervals are found in the notes of each diatonic scale, without the aid of any accidentals; the *chromatic* intervals
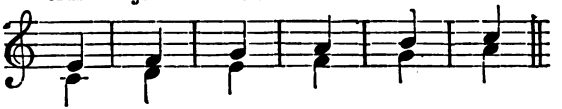
are formed from these by the aid of accidentals: for example :—

Diatonic Intervals in the Scale of C.
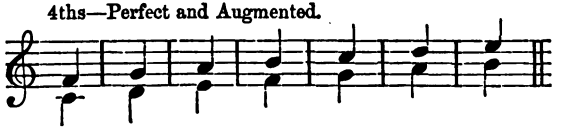
2nds—Major and Minor.
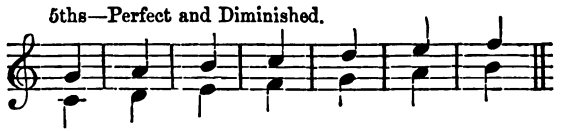


3rds—Major and Minor.
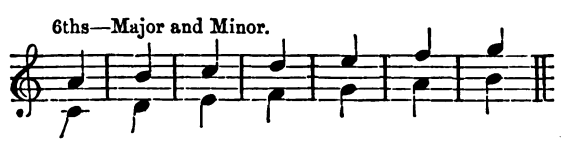


4ths—Perfect and Augmented.



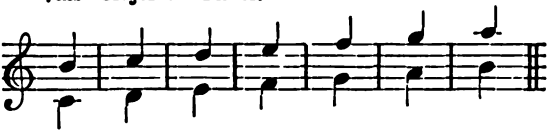
5ths—Perfect and Diminished.
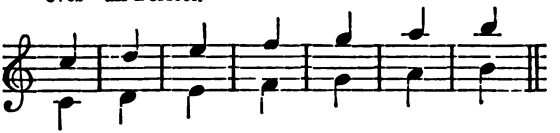


6ths—Major and Minor.
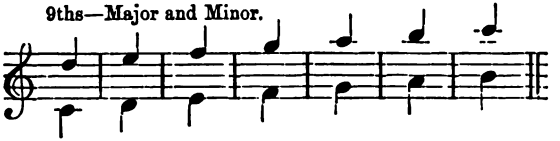


7ths—Major and Minor.



8ves—all Perfect.



9ths—Major and Minor.



When any of these notes are altered by an accidental, the interval becomes *chromatic*.

Point out the various 2nds, 3rds, 4ths, &c., in the above example; explaining which are major, and which minor, &c.

It is always understood, in speaking of intervals, that the 4th, 5th, and 8ve, are *perfect* when not otherwise expressed; it is, therefore, not necessary to say 'perfect 4th,' &c.
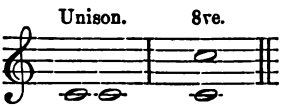
CHAPTER IV.

THE INVERSION OF INTERVALS.
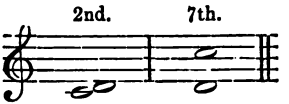
Q. What is meant by the *inversion* of an interval?

A. An interval is said to be *inverted* when the lowest note is placed an octave higher, or the highest note an octave lower. By this inversion

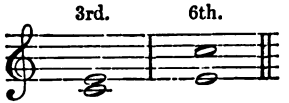
a unison changes to an 8ve:—
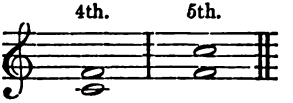


a 2nd changes to a 7th:—
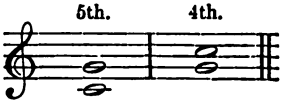


a 3rd changes to a 6th:—



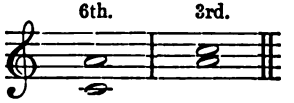
a 4th changes to a 5th:—



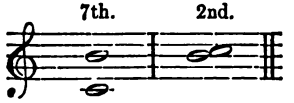
a 5th changes to a 4th:—



a 6th changes to a 3rd:—

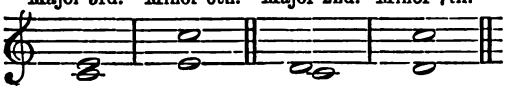


a 7th changes to a 2nd:—

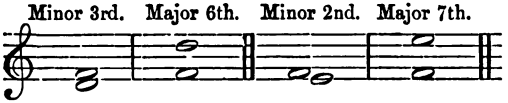


Q. Is there any alteration in the *species* of the interval when inverted?

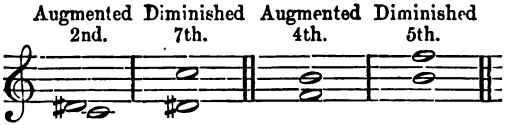
A. Major intervals, when inverted, become minor:—



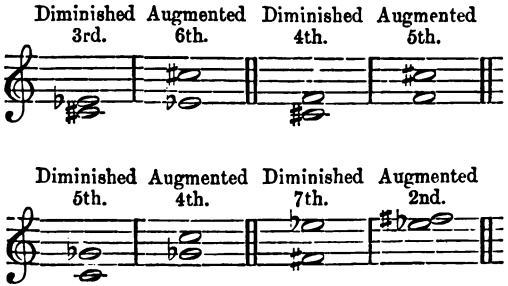
Minor intervals, when inverted, become major:—



Augmented intervals, when inverted, become diminished:—

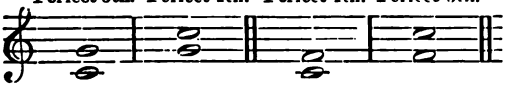


Diminished intervals, when inverted, become augmented:—



Perfect intervals, when inverted, remain perfect:—

Perfect 5th. Perfect 4th. Perfect 4th. Perfect 5th.



Name the inversion of a 2nd, a 3rd, &c.

Name the inversion of a major 2nd, a minor 7th, a diminished 5th, &c.

An easy method of knowing what any interval will become when inverted, is by referring to the number 9; as each interval, when added to its inversion, will make up that number.

CHAPTER V.

THE DEGREES OF THE SCALE, AND THE TECHNICAL NAMES APPLIED TO THEM.*

Q. Repeat the names given to each note or degree of the scale.

A.

The first degree is called the Tonic, or key-note.

„ second ..... Super-tonic.

„ third ..... Mediant.

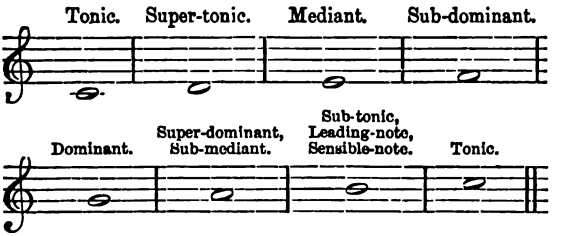
„ fourth ..... Sub-dominant.

„ fifth ..... Dominant.

„ sixth ..... Super-dominant, or Sub-mediant.

„ seventh ..... Sensible-note, Leading-note, or Sub-tonic.

* The construction of major and minor scales, and the order of succession of major and minor keys, having been already explained in *A Catechism for the Pianoforte Student*, by the Author of the present work, it is not necessary to repeat the description here.



Q. Why is the first degree called the *tonic,* or *key-note?*

A. Because it is the *fundamental note* or *ground-tone* of the scale, and that from which all the other sounds are regulated.

Q. What is the meaning of *super-tonic?*

A. It means the *note above the tonic.*

Q. Why is the third degree called the *mediant?*

A. Because it is *mid-way* between the tonic and the dominant.

Q. Explain the meaning of *dominant* and *sub-dominant.*

A. The fifth note of the scale is called the *dominant* because it is an important note in every scale, and it has a greater influence than any other note except the tonic; and the

fourth note of the scale (the note below the dominant) is called the *sub-dominant* or *under-dominant,* because it is a 5th *below* the tonic.

Q. What is the *sub-mediant*?

A. The *sub-mediant,* or *under-mediant,* is *mid-way* between the tonic and the sub-dominant.

Q. Why is the seventh degree called the *leading-note, sensible-note,* or *sub-tonic*?

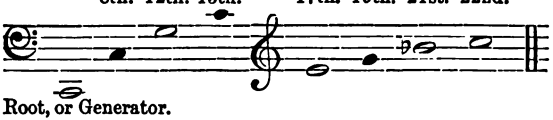
A. Because, being only a semitone below the 8th, it seems to *lead* to, and absolutely require the tonic to follow it. In a minor scale, the 7th only takes the name of leading-note when it has been made accidentally major. *Sub-tonic* means the *note below the tonic.*

CHAPTER VI.

NATURAL HARMONY, AND CHORDS.

Q. What is Natural Harmony?

A. Those sounds which are emitted by any deep-toned, sonorous body. When a large bell or deep-toned string is struck, certain sounds, more or less faint, are heard, which are called *Harmonics*; the white notes, as shown in the following example, are heard more distinctly than the black ones:—



These sounds form the two chords upon which the whole system of harmony is based, namely, the *common chord*  and the *chord of the seventh* 

Q. What is a *chord?*

A. Two or more notes sounded at the same
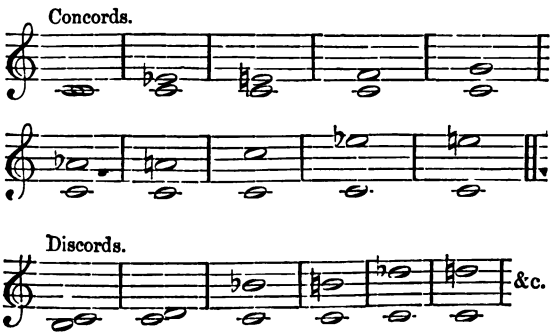
time. When all the notes form *consonant* intervals to each other, it is called a *concord*; but when one or more of them form *dissonant* intervals, it is called a *discord.*

Q. What are the consonant intervals?

A. The consonant intervals, or *consonances*, are, the unison, the major and minor 3rd, perfect 4th and 5th, major and minor 6th, and perfect 8ve.

Q. What are the dissonant intervals?

A. The dissonant intervals, or *dissonances*, are, the 2nds, 7ths, and 9ths, and all *diminished* and *augmented* intervals.



CHAPTER VII.

THE COMMON CHORD, OR TRIAD.

Q. What is a *common chord* or *triad?*

A. A fundamental* chord composed of three† different sounds: any note accompanied with its 3rd and 5th: thus, the triad of C is C, E, G.

Name the triad of A, B, D, E, F, G.

Q. Is the octave to the bass note generally added?

A. Yes, when the harmony is required to be in four parts the octave to the bass note is usually added, the bass note being called the *root* of the chord.

Q. In how many positions can the triad be taken?

A. Three: either of the notes may, in general, be placed in the upper part, and the

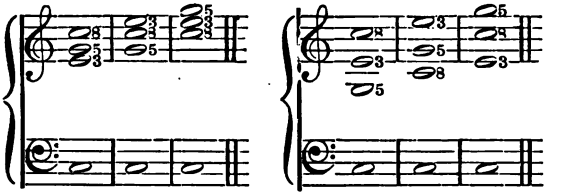
* A *fundamental* chord means, a chord from which others are derived; the *common chord* is the basis of all harmony.

† For this reason it is called a *triad*.

triad can therefore be placed in three different positions, close or extended.

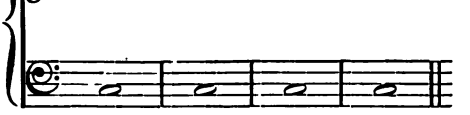
Triad of C in three positions.

Close positions. Extended positions.



In accompanying figured basses the *close* positions are mostly used; but either the close or extended are employed, as may best suit the effect, or the compass of the voices or instruments required. Sometimes it is necessary to omit the 5th or the 8th, and double one of the other intervals; but the 3rd should never be omitted.

Triad of C as occasionally used.



Play triads in three positions, both close and extended, to *C*, D, E, F, G, A. No sharps or flats need be used.

Q. How is the triad indicated in Figured Bass?

A. Those bass notes over or under which nothing is marked, are, in general, to be accompanied with the triad. This chord is, however, often denoted by one or more of its figures $\begin{matrix}8\\5\\3\end{matrix}$, or $\begin{matrix}5\\3\end{matrix}$, or 5, or 3, or 8.

CHAPTER VIII.

THE VARIOUS KINDS OF TRIADS.

Q. How many kinds of triad occur in the diatonic scale?

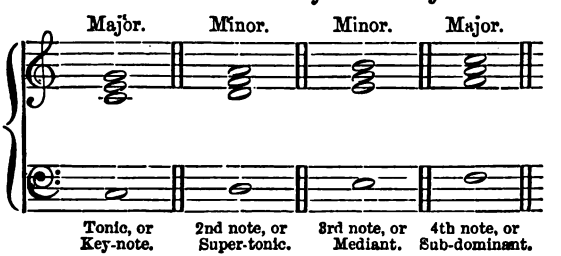
A. The diatonic scale of any key naturally produces three kinds of triad, namely:—
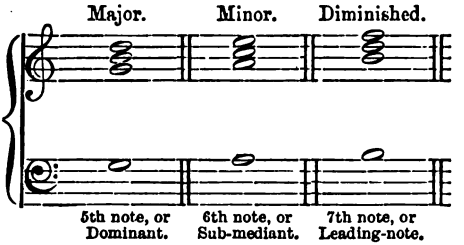
the *major* triad, containing a major 3rd and perfect 5th.

the *minor* triad, containing a minor 3rd and perfect 5th.

the *diminished* triad, containing a minor 3rd and a diminished 5th.

The triads in the key of C major.





Thus, in a *major* key the tonic, sub-dominant, and dominant, bear major triads; the 2nd, 3rd, and 6th, bear minor triads; and the leading-note a diminished triad. The major and minor triads are *concords*; the diminished triad is a *discord.**

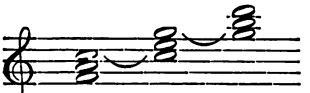
Play a triad in three positions to every note in the key of A, B, C, &c. major, pointing out whether the triad is major, minor, or diminished.

Q. Which are the triads in most frequent use?

A. Those upon the tonic, sub-dominant, and dominant; these are the principal chords in every scale, and bear a close affinity to each.

* The diminished triad on the leading-note of the major key is not often used, therefore the explanation of the restrictions peculiar to it may, for the present, be deferred.

other, each comprising a note belonging to one of the other two, as may be thus seen :—

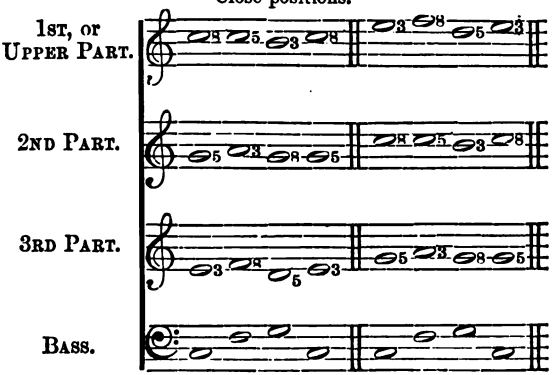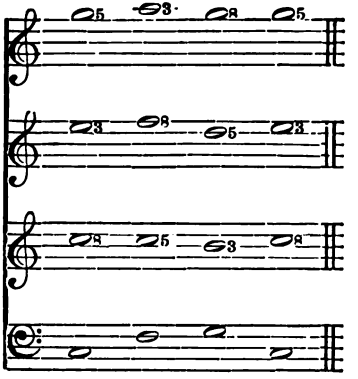


Sub-dominant. Tonic. Dominant.

They include all the notes of the scale to which they belong.
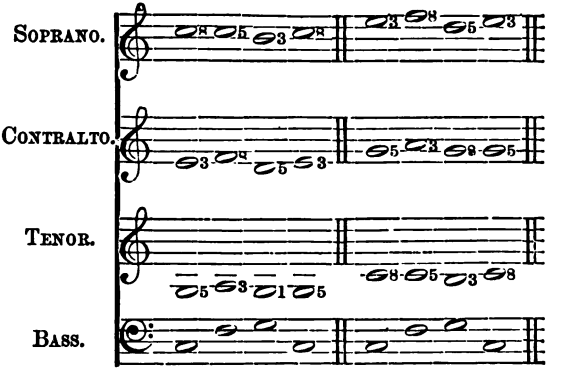
The following triads of the tonic, sub-dominant, and dominant, in the key of C Major, are written in SCORE, giving a clear view of the progression of each part; each part having a stave and clef to itself. The highest and lowest parts are called the *extreme* parts; the others are the *middle* or *inner* parts :—
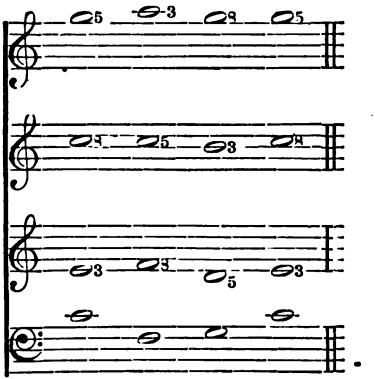
Close positions.





Extended positions.





Learn to play the above examples by heart; afterwards, transpose the bass into the major key of —, prefixing its proper signature, and accompanying it with triads in four parts, in score, both in the close and extended positions.
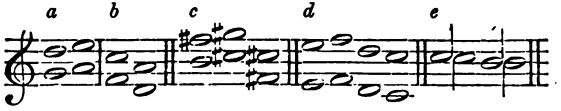
Q. Are there any particular rules to be observed in writing these progressions of triads?

A. 1. The leading-note should, if possible, be followed by the key-note, in the same part.
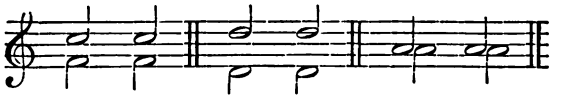
2. Each chord should, in general, be taken in that position which will connect it most closely with the preceding chord; that is, any sound in one chord which is heard in the next, should be retained in the *same part.*

3. It is not allowed to make any two parts

ascend or descend together, either by *consecutive perfect 5ths* (as at *a*, *b*, *c*), *consecutive 8ves*, or *consecutive unisons* (as at *d*, *e*):—
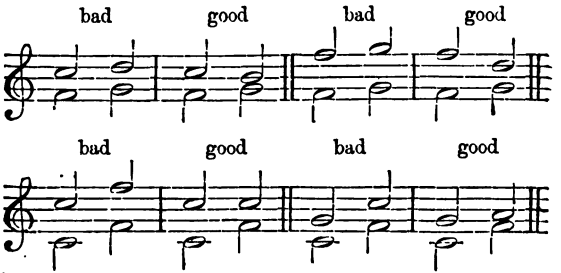


two parts may, however, repeat the same 5th, 8ve, or unison.
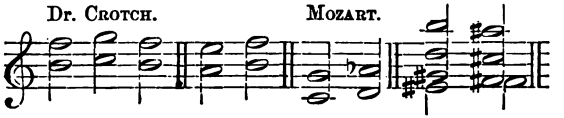


Q. What is the best mode of avoiding consecutives?

A. Generally to make the parts proceed by contrary motion, though sometimes they may be corrected by oblique, or even similar motion.



It must be observed that these consecutive 5ths, 8ves, and unisons, are only faulty when they occur in the *same* part.
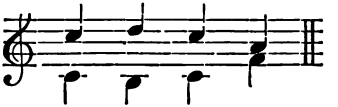
A perfect fifth may follow, or be followed, by an imperfect one:—



Some authors allow consecutive 5ths and 8ves, on pressing occasions, in music of more than four parts, when they proceed by *contrary* motion, and do not occur between the bass and the highest part; but 'the student is recommended to keep to the rule as strictly as possible.'—*Dr. Crotch.*
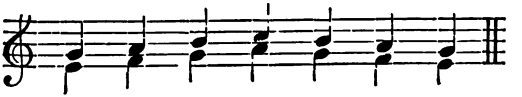
Q. What is *contrary* motion?

A. Where the notes ascend in one part, while they descend in another:—



Q. What is *similar* or *direct* motion?

A. When both parts move the same way, either upward or downward:—



Q. What is *oblique* motion?

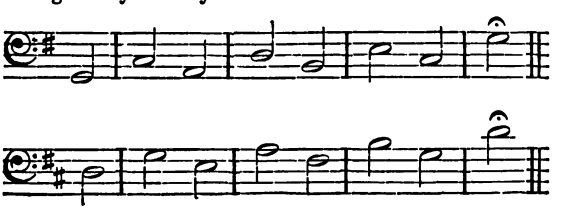
A. Where one part remains stationary or reiterates the same note, while another part ascends or descends:—
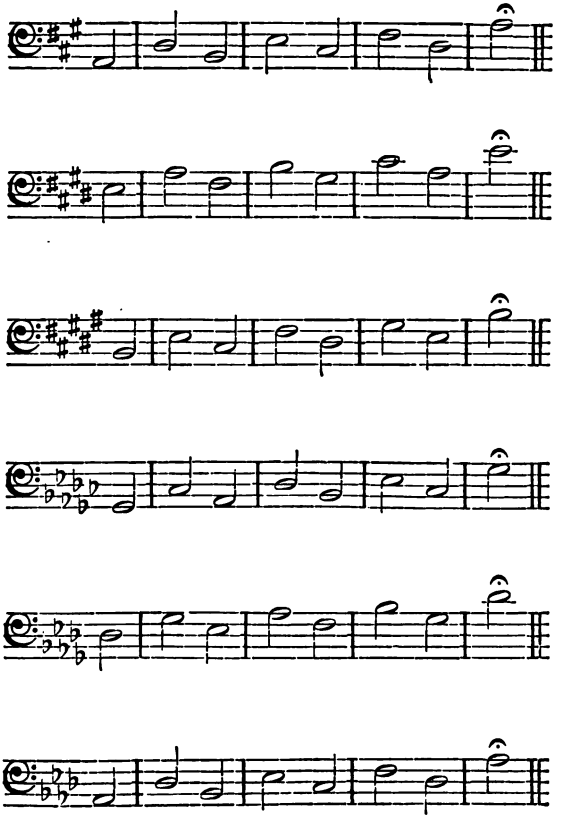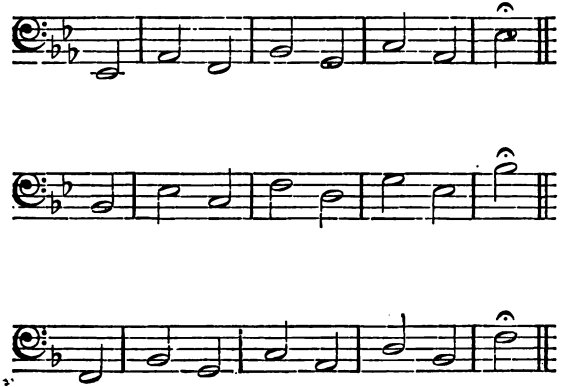


ALBRECHTSBERGER.



Fill up the chords in the above, and afterwards put similar chords to the following, commencing each exercise with the 8ve of the first chord in the upper part, and proceeding throughout by contrary motion:—
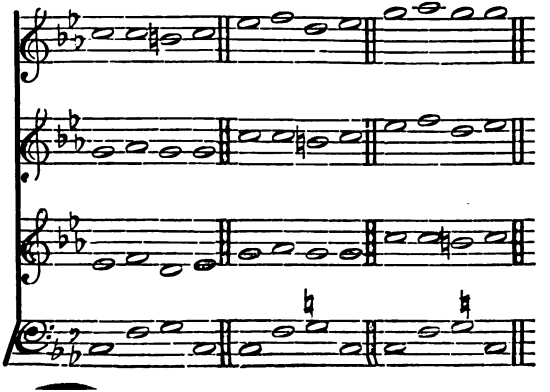






CHAPTER IX.

TRIADS IN MINOR KEYS.

Q. The triads on the key-note, sub-dominant, and dominant, being all major in a major key, are they all minor in a minor key?

A. In a *minor* key the triads on the key-note, sub-dominant, and dominant, are naturally *minor*, but the triad on the dominant must *always* be made major, by an accidental, to form the leading note of the key, when it is followed by the chord of the tonic.
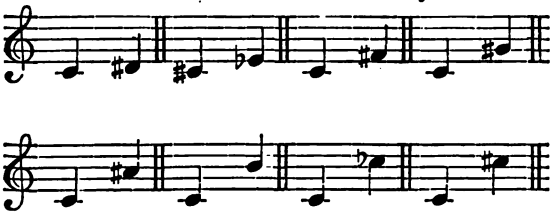


When a ♯, ♭, or ♮, is marked over or under a bass note, it means that the *third* to the bass is to be sharp, flat, or natural.

Learn to play the above by heart, and afterwards write in score and play similar examples in other minor keys.

All skips of augmented intervals are unmelodious, and must be avoided; and also the diminished 3rd, the major 7th, and the diminished 8ve.

Harsh Intervals of Melody.
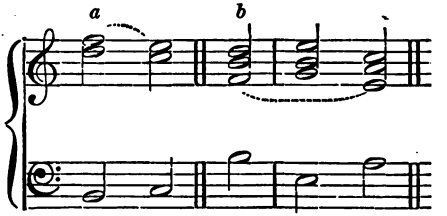


Q. What is the peculiarity with regard to the diminished triad?

A. The diminished 5th is a dissonance,* and is generally followed, in the same part, by the note below. This is called *resolving* the dissonance. The bass usually ascends a 4th, or (which is the same thing), descends a 5th.
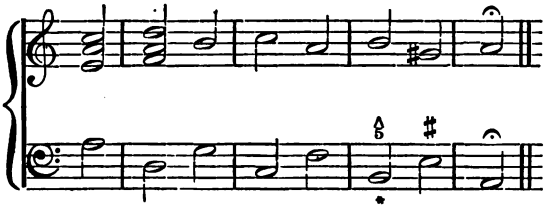
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* See page 20.
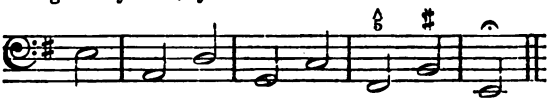


At *a*, F, the diminished 5th, descends to E, the bass ascending a semitone: at *b* the resolution is deferred till the next chord but one, as shown by the dots, the bass descending a 5th.
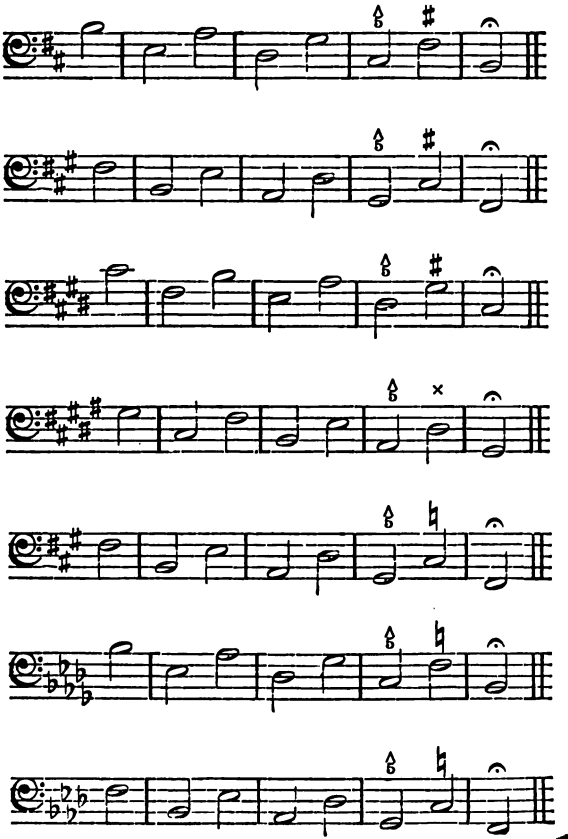
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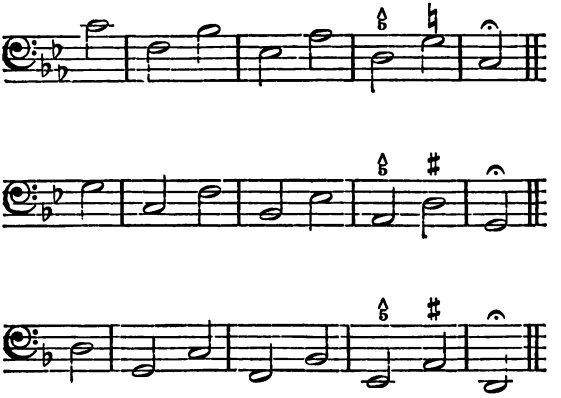


Fill up the chords in the above, and afterwards put similar chords to the following; commencing each exercise with the 3rd of the first chord in the upper part, and proceeding throughout by contrary motion.



* The chord of the diminished triad is sometimes marked $\overset{\wedge}{6}$, or $\overset{\frown}{5}$; this is called Telemann's curve, having been introduced by that composer.
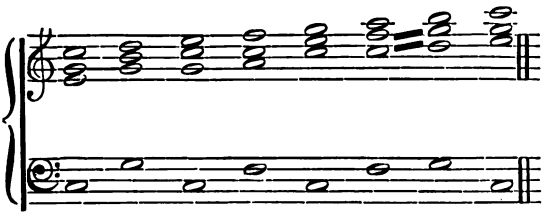




CHAPTER X.

THE TRIADS USED IN ACCOMPANYING THE SCALE.

Q. If the scale be taken for a melody, what chords should be used in the accompaniment?

A. The triads of the key-note, sub-dominant, and dominant; they comprise (as before stated), every note of the scale, and one of them is to be considered as the root of each note.

Scale of C harmonised.

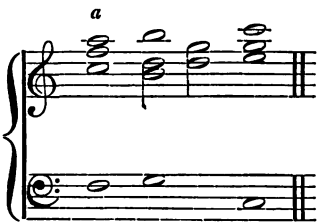


Tonic. Dominant. Tonic. Sub-dominant. Tonic. Sub-dominant. Dominant. Tonic.

The Tonic is used as a root for the 1st, 3rd, 5th, and 8th.
„ Dominant ..... 2nd, and 7th.
„ Sub-dominant ..... 4th, and 6th.

Q. Are there not consecutive 5ths and 8ves in the above scale?

A. Yes; they occur between the triads to the 6th and 7th of the scale, and may be avoided by making the notes which accompany the leading-note move as at *a*.

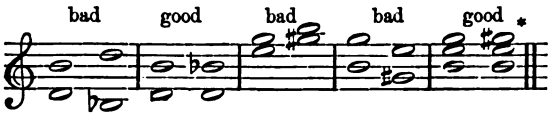


Make the signature of the key of —, write the scale for a melody, put the root or fundamental bass to each note, and afterwards fill up the harmony by writing the chords, in score, avoiding the consecutives.

Q. What is meant by a *false relation*?

A. When a note occurs in two successive chords, first as a ♮, and then as a ♯ or ♭, or the reverse, it should remain in the *same part*: the bad effect arising from the neglect of

this rule is called a *false relation*: for example:—



Q. Does an accidental *under* another figure, thus $\frac{5}{\sharp}$ $\frac{5}{\natural}$ $\frac{8}{\flat}$, always relate to the 3rd?

A. Yes, invariably; $\frac{5}{\sharp}$ means, a 5th and a *sharp* 3rd; $\frac{8}{\flat}$ means, an 8th and a *flat* 3rd.

Q. What is meant by an accidental *before* a figure?

A. The interval so marked is to be sharp, flat, or natural: thus ♭5 means, a *flat* 5th; ♯5 means, a *sharp* 5th.
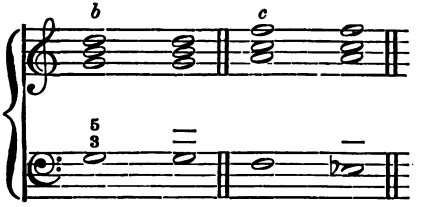
Q. What is meant by a dash or line after a figure, thus $\frac{5}{3}$ —?

A. It means that the harmony indicated by the figures is still to continue, as at *b*: the line is also sometimes used as at *c* when the bass
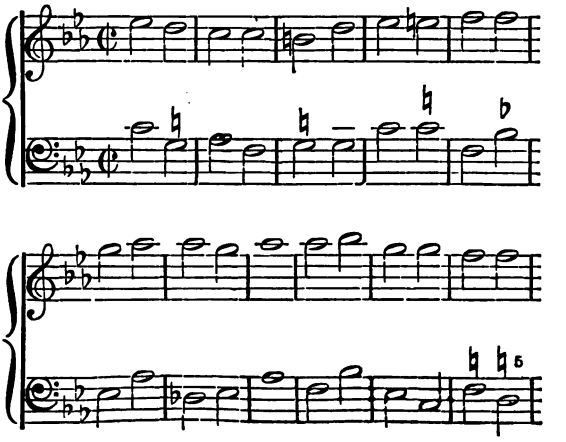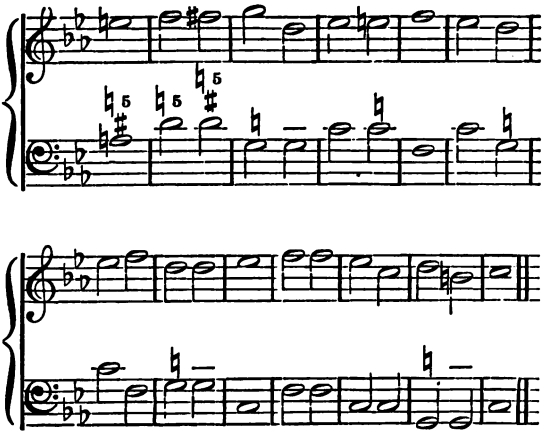
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* There are exceptions to this rule, which the ear, and experience, can alone determine: the student must, at present, avoid them altogether.

note is changed, to denote that the same chord is to be played as before.



Add the chords to the following exercise, in score, first in *close*, and afterwards in *extended* positions.





CHAPTER XI.

INVERSIONS OF THE TRIAD.

Q. What is meant by *inversion*?

A. Placing one of the other notes of the chord in the bass, instead of the root.

Q. How many inversions are derived from the triad?

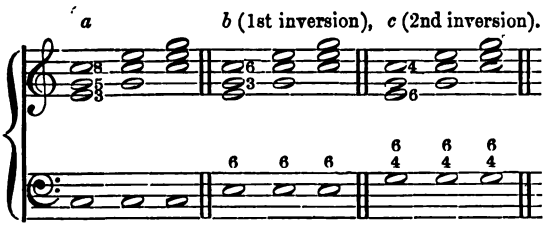
A. Two; the chord of the 6th, and the chord of the 6th and 4th; figures being placed over or under the bass notes to show which inversion is used.

Q. What is the chord of the 6th?

A. It is produced by taking the 3rd in the bass; as at *b*.

Q. What is the chord of the 6th and 4th?

A. It is produced by taking the 5th in the bass; as at *c*.



At *a* is the major triad of C: at *b* and *c* the bass has been changed, producing the chords of the 6th, and the $\frac{6}{4}$: these are termed *inverted* basses, the *root* or fundamental note of each being C.

The full figuring of the chord of the 6th is $\frac{6}{3}$, but the figure 6 only is used unless the other interval requires an accidental.
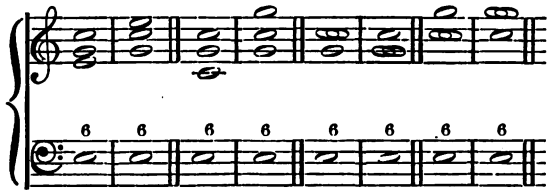
Play the triad of A, B, C, D, E, F, G, and its two inversions, in three positions, observing that when the 3rd is taken in the bass the chord of the 6th is produced; and when the 5th is taken in the bass the chord of the $\frac{6}{4}$ is produced. No sharps or flats need be used. Name the intervals of each chord.

Q. Is there any peculiarity to be observed in using the chord of the 6th?
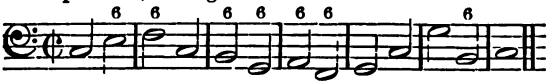
A. Yes; the note taken in the bass is frequently omitted in the upper parts, and one of the other notes is doubled instead. This is especially the case when the chord is an inversion of a *major* triad, and more particularly if it is the dominant triad, the 3rd of which is the leading-note of the key, and is

never doubled. But when it is an inversion of a *minor* triad the bass note may be either doubled in the upper parts or not.

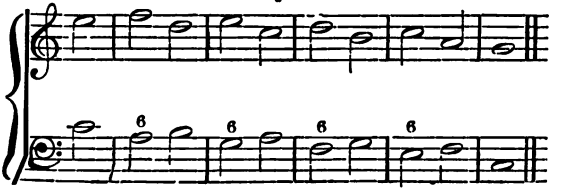
Sometimes used; better thus



Write and play the following example in score, marking the roots under the inverted basses on a separate staff: then score it in other positions. Afterwards transpose the figured bass into other major keys, and accompany it in score in different positions, writing the roots as before.
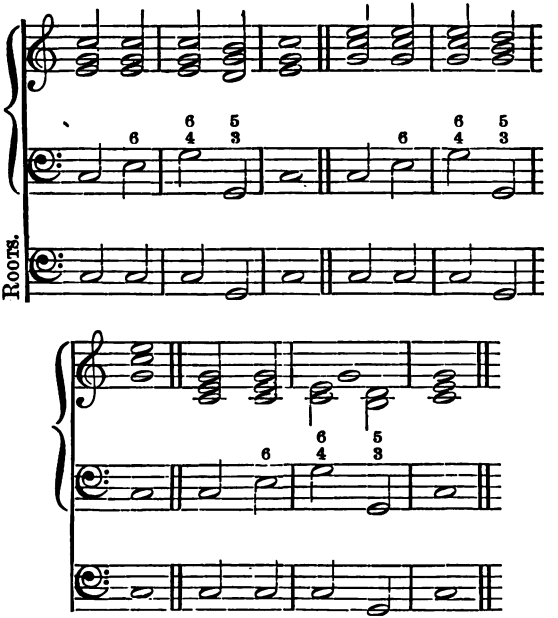


The chord of the 6th frequently occurs alternately with a common chord, in succession; the best method of accompanying it is, to put the octave of the root for the melody when the 3rd is in the bass, and the 3rd in the melody when the root is in the bass. For example:—
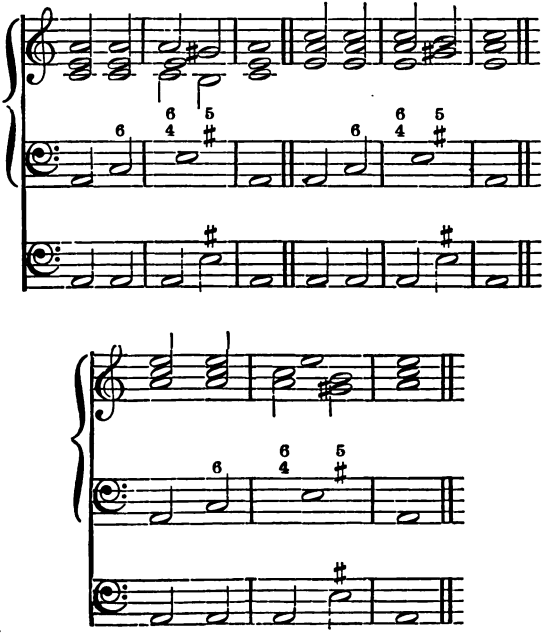


Write out the above in score, adding the roots on a separate staff, and play it by heart: afterwards transpose it into other major keys, and accompany it in score, but *not* using any other positions.

The chord of the $\frac{6}{4}$ (the second inversion of the triad), is generally followed by the triad on the same bass note.



Play the above exercise upon the two inversions of the triad, by heart; and afterwards transpose it into other major
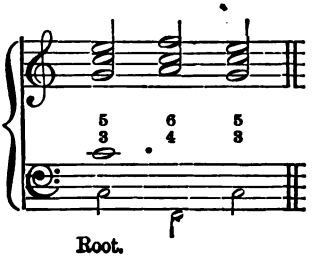
keys, and write and play each in three positions, marking the roots on a separate staff. It will be observed that in this exercise the note used in the inverted bass is retained in the upper parts.



Transpose the above into other minor keys, and write and play each in three positions, marking the roots as before.

Q. What is meant when several figures occur over one bass note?

A. As many chords are to be played as there are series of figures; the root of each chord being different.



CHAPTER XII.

THE CHORD OF THE DOMINANT SEVENTH.

Q. What is a *discord*?

A. A discord (as previously explained*) is *any sound which does not form a part of the major or minor triad, or its inversions*; thus, the 2nd, the 7th, and the 9th, are each discords: the word is also used to express a *chord in which a dissonant note is introduced.*

Q. Which is the principal *fundamental discord*?

A. The chord of the 7th on the *dominant*; or, as it is generally called, the *chord of the dominant 7th.*

Q. How is it formed?

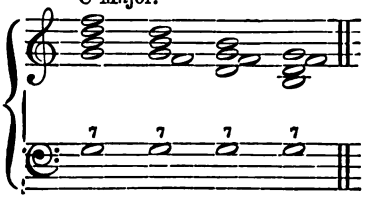
A. It consists of the *same sounds* as the *major* triad on the dominant, with a minor 7th added.† As there are four different notes, the chord may be taken in four positions.

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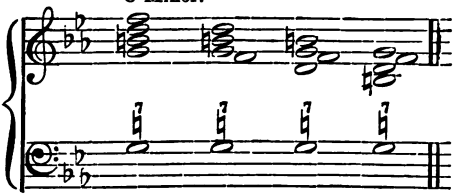
* See page 20.

† For this reason it is sometimes called the *added* 7th.

C Major.



C Minor.



Q. How is the chord of the dominant 7th figured?
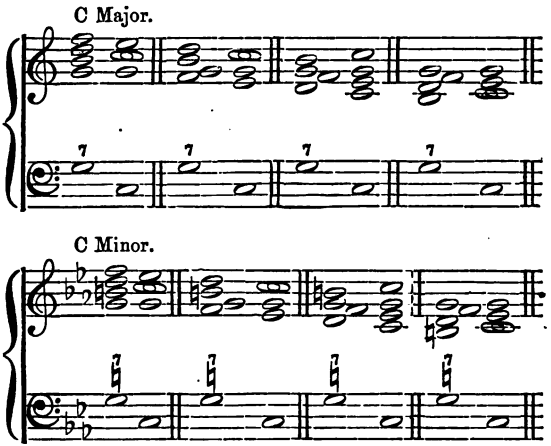
A. By a 7 alone, except when one of the other intervals requires an accidental.

It will be perceived that it consists of exactly the same intervals in the minor key as in the major, the accidental required for the major 3rd being marked in the figured bass.

Play a chord of the 7th in four positions upon the dominant of the key of C, G, D, A, E, B, F♯; and also the dominant of F, B♭, E♭, A♭, D♭, G♭; using occasionally the extended positions.

Q. Should the discord of the 7th ascend or descend?

A. Its natural progression is to *descend* either a semitone or a tone to the next chord; this is called the *resolution* of the 7th.



The major 3rd of the dominant, being the *leading* note, must ascend a semitone; the 5th and 8ve have no fixed progression, but generally the 5th descends, and the 8ve remains stationary, as seen in the example.

Q. What chord most naturally follows the dominant 7th?

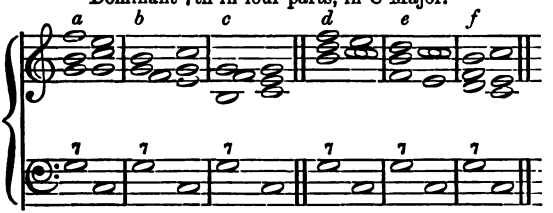
A. The triad on the key-note, either major or minor.

Put the above example into score, in five parts, using sometimes the extended positions,* and play it by heart: afterwards score and play it by heart in other major and minor keys.

Q. In four-part harmony will it not be necessary to omit one of the intervals of the dominant 7th?

A. Yes; the interval most frequently omitted is the 5th or 8ve; the 3rd is seldom left out, and the 7th, of course, never.

Dominant 7th in four parts, in C Major.



At *a*, *b*, *c*, the 5th of the dominant is omitted; and at *d*, *e*, *f*, the 8ve.
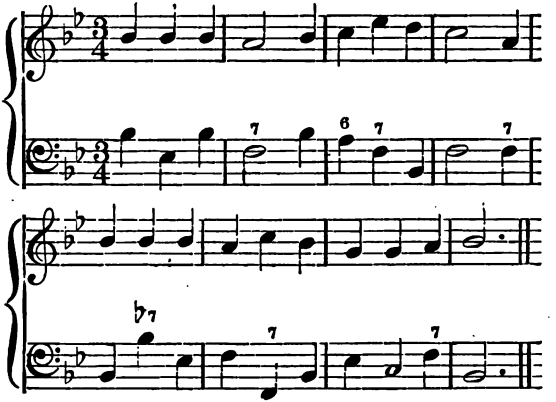
The example will serve equally for *C Minor* if the E be made flat.

Play the above by heart, and transpose it into other keys.
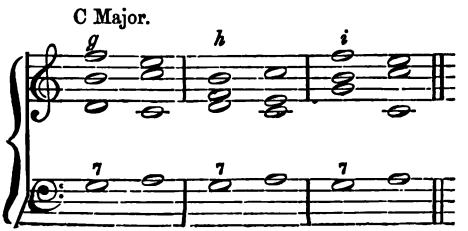
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* For instance, the D C in the first bar, and the B C in the second bar, might be written in the part next above the bass.

Write the chords to the following exercise, in score, in four parts, using both the close and extended positions.

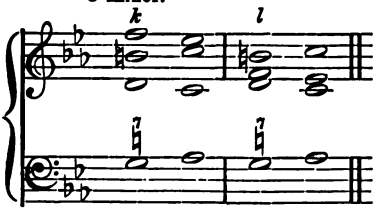


Q. Does the dominant 7th always proceed to the tonic?

A. No, it sometimes ascends one degree, to the sixth of the scale; this is called an *interrupted resolution.*
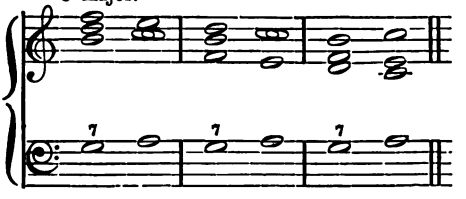


C Minor.
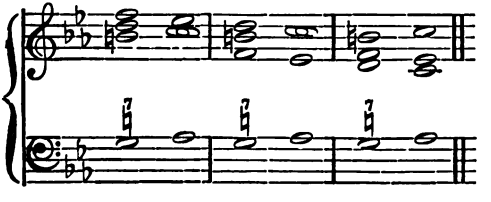


At *g*, *h*, *k*, *l*, the 8ve is omitted, as it would produce consecutive octaves with the bass; it may, however, be written as at *i*. The 5th must descend to avoid consecutive fifths.

Write the following example in score, and play it by heart, and afterwards score and play it in other major and minor keys.
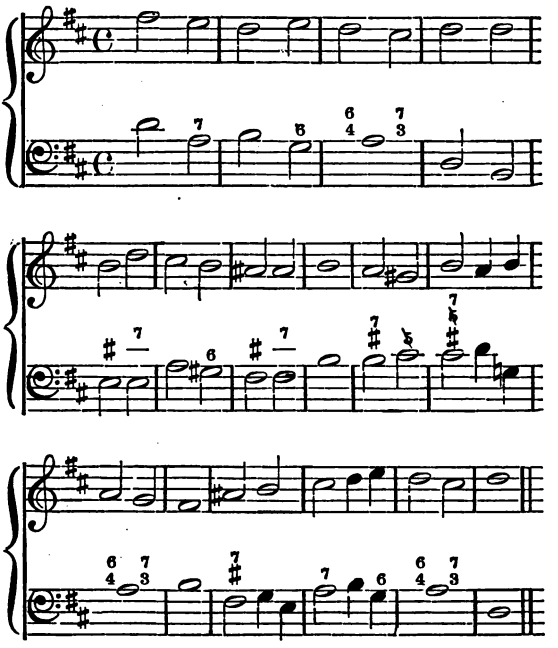
C Major.



C Minor.



In the following exercise the dominant 7th is introduced, with the various kinds of resolution * that have been already explained.



* It will be perceived that the term *Resolution* is sometimes applied to the progression of the dissonant note itself, and at *other times to the* progression of the whole chord.

Q. What is meant by a dash drawn through a figure?

A. It means that the interval so marked is to be sharp: thus $\frac{5}{}$ means a *sharp 5th*; $\frac{6}{}$ means a *sharp 6th.*

Write and play the above exercise, in score, marking the roots on a separate staff.

CHAPTER XIII.

THE INVERSIONS OF THE DOMINANT SEVENTH.
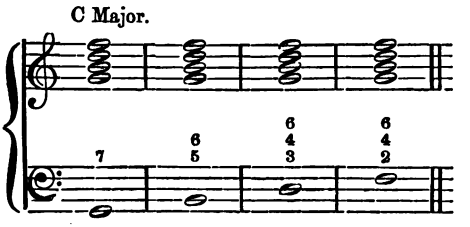
Q. How many inversions does the dominant 7th admit of?
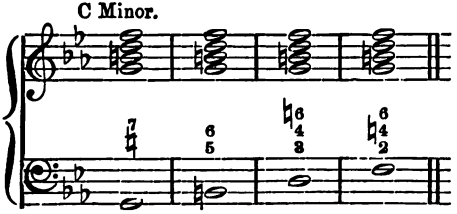
A. Three: these are

the chord of the $\frac{6}{5}_{3}$, when the 3rd is taken in the bass,

the chord of the $\frac{6}{4}_{3}$, when the 5th is taken in the bass,

and the chord of the $\frac{6}{4}_{2}$, when the 7th is taken in the bass.





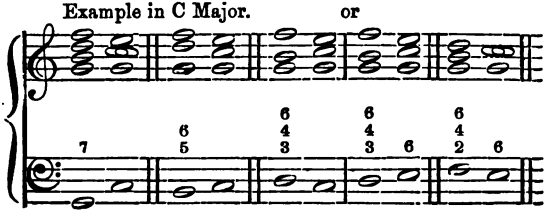
In figured basses the $\frac{6}{5}_{3}$ is generally denoted by $\frac{6}{5}$, the 3rd being understood.

The root of each of the above chords is G with the 7th.

Write, and play, the dominant 7th and its three inversions in other major and minor keys.

Q. Are the inversions of the dominant 7th resolved in the same way as when the notes appear in the upper parts?

A. Yes, precisely; the 3rd of the root must ascend (being the leading-note); the 7th must descend, and the 5th may either ascend or descend.
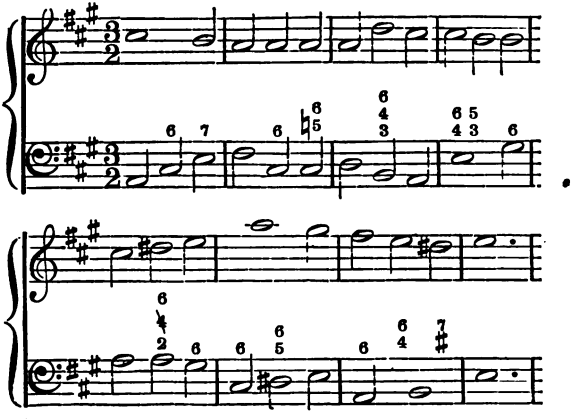


For C Minor make each E flat.
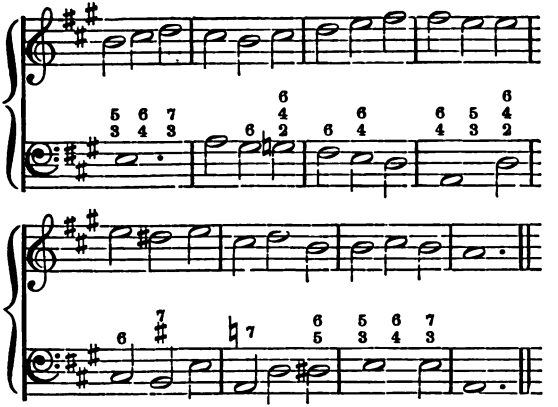
It will be observed that the chord of the $\frac{6}{5}$ occurs on the leading-note, the chord of the $\frac{6}{4}{}_{3}$ on the second note of the scale, and the $\frac{6}{4}{}_{2}$ on the sub-dominant.

The inversions of the dominant 7th are generally followed by the tonic triad, or its first inversion the chord of the 6th, and the note used in the inverted bass is generally omitted from the upper parts, as in the above example.

Write in score, and play by heart, the inversions of the dominant 7th (each in three positions), with their resolutions, in the key of C major and minor: afterwards write and play them by heart, in all their positions, in other major and minor keys, marking the roots on a separate staff.

Exercise on the dominant 7th and its inversions.





Add the chords to the above, in score, and mark the roots on a separate staff.
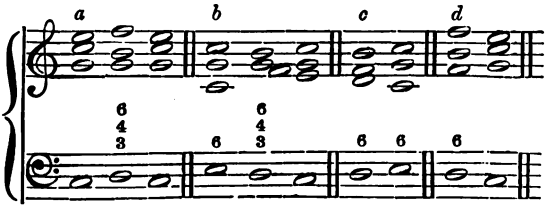
Q. Is the second inversion of the dominant 7th always figured $\begin{matrix}6\\4\\3\end{matrix}$?

A. The figuring is often abbreviated $\frac{4}{3}$.

Q. Should every sound belonging to the chord of the $\begin{matrix}6\\4\\3\end{matrix}$ appear in the harmony?

A. The octave of the root is generally omitted, though when it has appeared in the preceding chord it is often retained (see *a*, *b*). This inversion, as previously explained, may
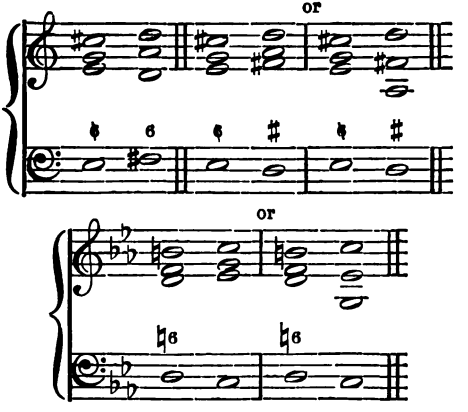
either ascend or descend: when it ascends to that note into which the 7th should resolve, the 7th is also allowed to ascend (see *c*); and the octave of the root being omitted, the figuring is represented by a 6 only,* one of the other intervals being doubled, and resolved by contrary motion in order to avoid consecutives: at *c* the 5th of the root is doubled, and at *d* the 7th of the root.



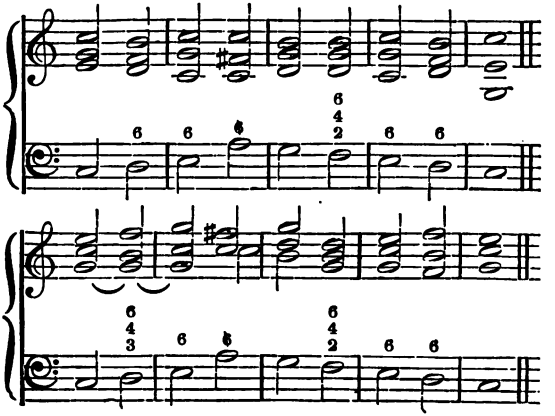
The figure 6, therefore, upon the *second* of the scale, must be considered as representing the $\frac{6}{4}_{3}$, and the root will be a fifth below. The leading-note cannot be the root, on account of the fifth being imperfect. The same rule also applies if it be marked ♭6 or ♮6.
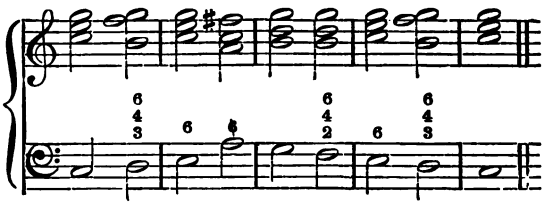
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* It will be remembered that this inversion occurs only upon the *second* of the scale, and is followed by the key-note triad, or its first inversion.



Exercise upon the various forms of the $\frac{6}{4}_{3}$.



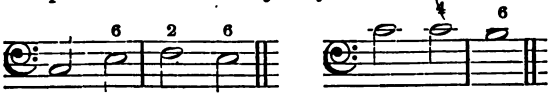


Write the above in score, marking the roots under the inverted bass: afterwards transpose the bass into all the other major keys, and write each in score, in three positions, marking the roots.

Q. Is the figuring of the third inversion $\begin{matrix}6\\4\\2\end{matrix}$ sometimes abbreviated?
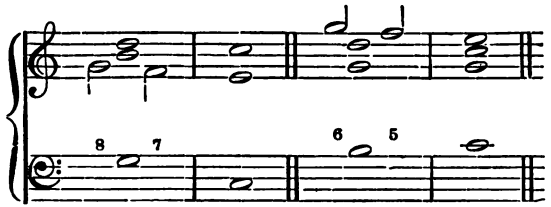
A. It is often marked $\frac{4}{2}$, or only 2; and when the 4th is raised a semitone by an accidental ♯ or ♮, a single ♯4, ♮4, or ♭4 is understood to express the whole figures $\begin{matrix}6\\♮4\\2\end{matrix}$ or $\begin{matrix}6\\♭4.\\2\end{matrix}$

Accompany the following exercises with chords in three positions, and mark the roots on a separate staff: afterwards transpose them into other major keys.
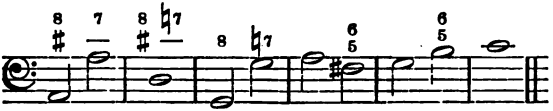


Q. What is meant by *passing through the 7th*?

A. When the chord of the dominant is followed by that of the tonic, the 7th is often passed through, thus:—
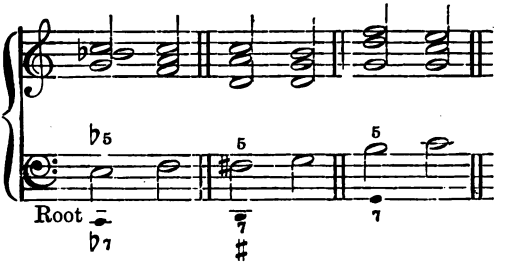


Score the following exercise in three positions, and mark the roots.



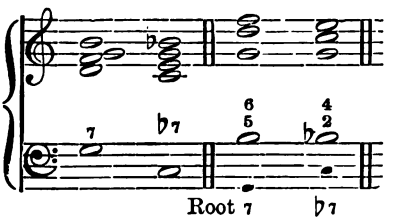
Q. Is the triad always implied when a bass note is figured with a single 5, ♮5, or ♭5?
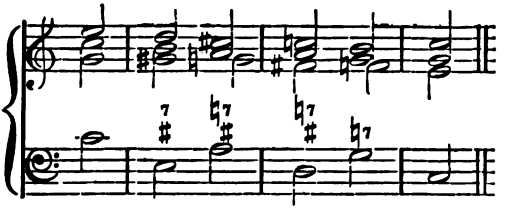
A. If the 5th so implied be *imperfect*, the root must be found a third below, and the figure considered an abbreviation of the $\frac{6}{5}$
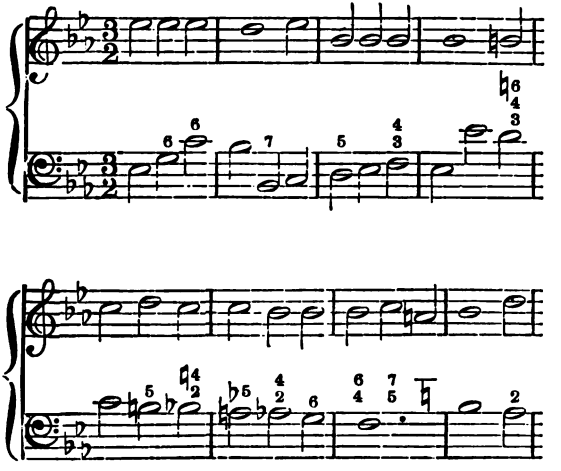


Q. Is it necessary that the major 3rd of the dominant, (the *leading*-note,) should always ascend?

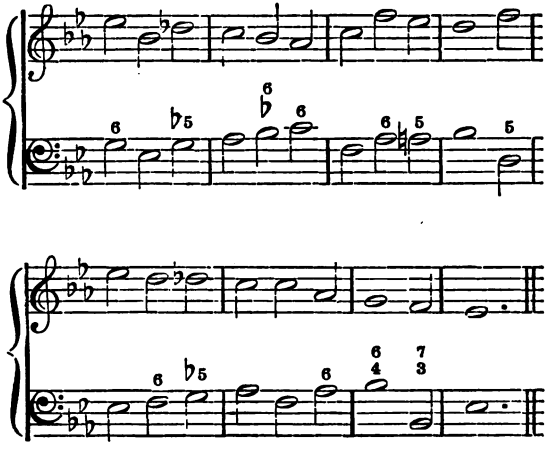
A. Its natural progression is to ascend; but when 7ths occur in two successive chords, the 3rd of the first chord is allowed to descend a semitone, and become the 7th in the other: thus





Write in score, and play the following exercise, marking the roots on a separate staff.




6
♭5
6
♭
6
6
5
5
6
♭5
6
6
4
7
3
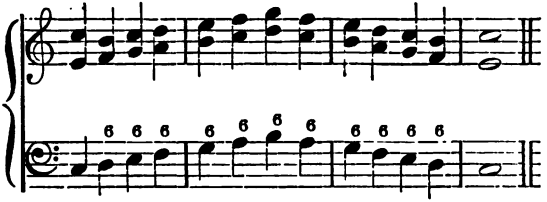
CHAPTER XIV.

SEQUENCES.
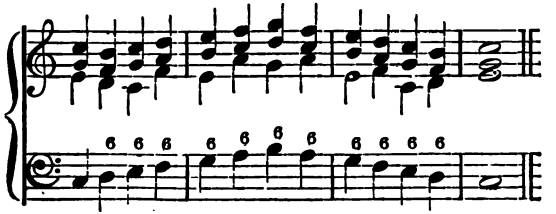
Q. What is a Sequence?

A. A succession of two or more similar chords upon a uniform and regular progression of the bass.

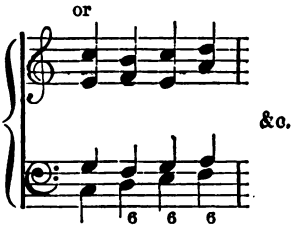
Sequence of 6ths.



A sequence of 6ths is best, and most effective, in three parts; and the 6th must generally be placed in the upper part, to avoid consecutives. When four parts are required, the additional part is formed by doubling first a note of one part, and then a note of another.
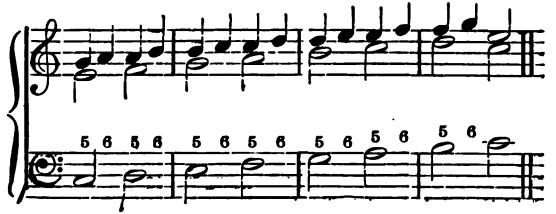


or



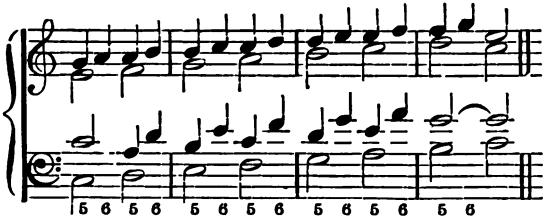
In this last example the figures are written under the bass, but this does not alter their meaning.

Play these examples by heart, and then play similar examples in other keys.

A sequence of alternate triads and 6ths may be used in *ascending*, but not in descending.
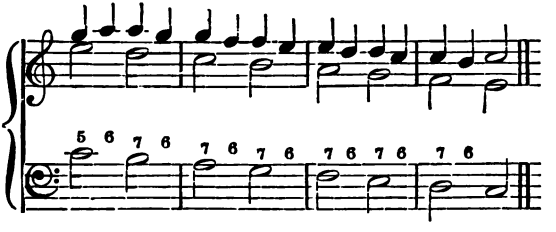


This is best in three parts, but may be written occasionally in four parts.
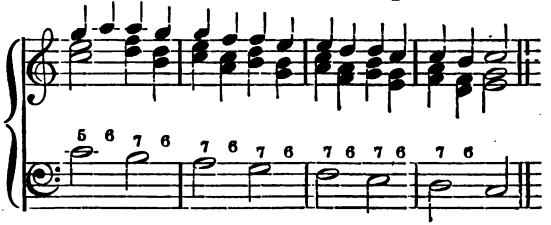


Play these examples by heart, and put them in other positions.

A sequence of alternate 7ths and 6ths is used in descending: it is most frequent in three parts.
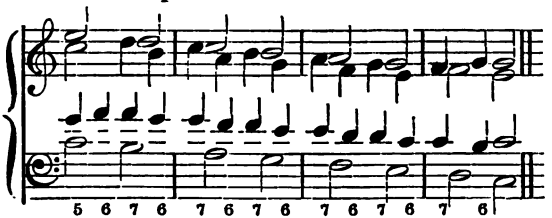


Write and play the above in another position.
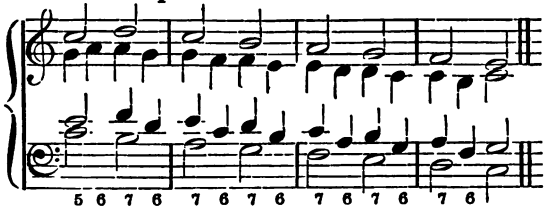
It is sometimes written in four parts.*



In another position.
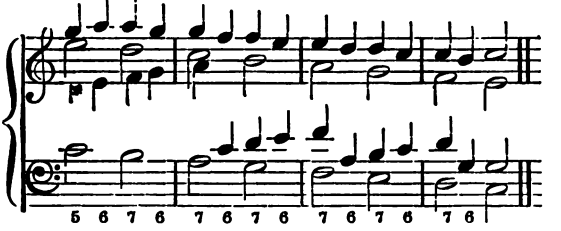


In another position.



* This sequence of the 7, 6, in which the 7th is accompanied by the 5th, is sometimes considered to be derived *from the succession* of 7ths explained in the next chapter.
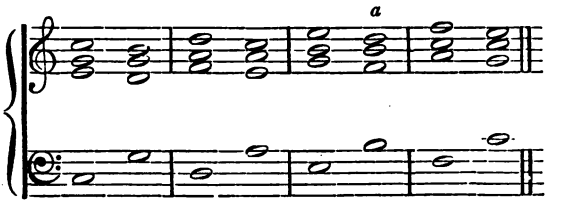
In extended harmony.



Write the above examples in score. The student is recommended to write out similar examples in all the other major keys.
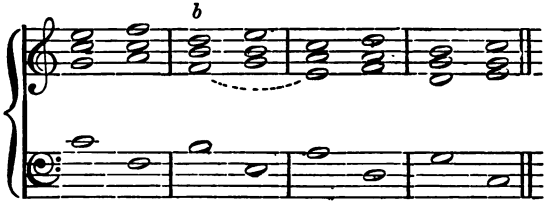
Q. What is a *tonic* sequence?

A. When the bass rises a 5th and falls a 4th.



Q. What is a *dominant* sequence?
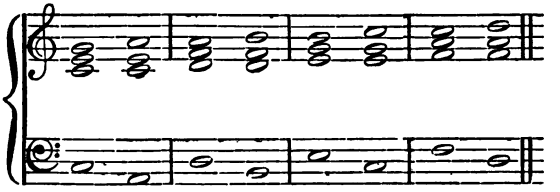
A. When the bass falls a 5th and rises a 4th (the same as the progression from dominant to tonic); for which reason it is called a *dominant* sequence.



To preserve the regularity of the progression, the leading-note is treated as a temporary root, and the diminished 5th at *a* is not resolved by descending (see page 35); at *b*, however, as shown by the dots, it is resolved in the next chord but one.*

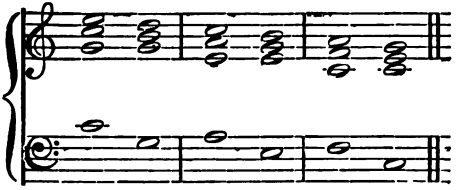
Q. Are there any other progressions of the bass usual in sequences, besides those already described?

A. Where the bass *falls* a 3rd and *rises* a 4th.



* Some authors do not treat the diminished triad as a discord, and requiring to be resolved; but the effect is generally better when the diminished 5th descends, as already shown at page 36.

And also where the bass *falls* a 4th and *rises* a 2nd.



These are also called *tonic* sequences.

Play tonic and dominant sequences in other keys.

CHAPTER XV.
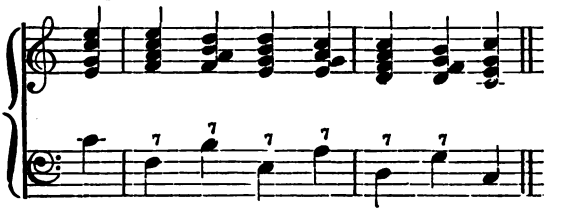
OTHER CHORDS OF THE SEVENTH, AND THEIR INVERSIONS.

Q. Describe the other chords of the 7th.
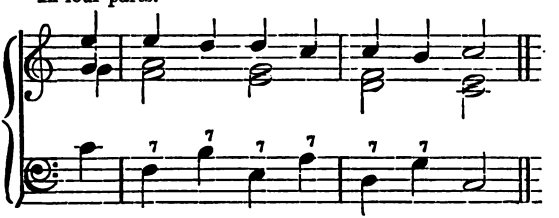
A. A chord of the 7th may be formed upon *any* note of the scale.

Dominant sequence with 7ths.
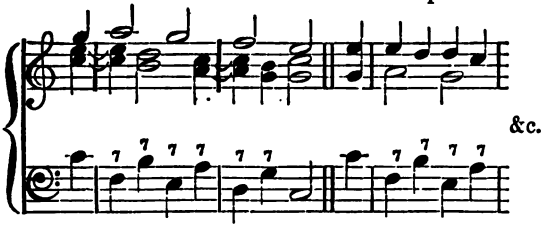
In five parts.



In four parts.



In three parts.



The best position is where the 3rd and 7th alternately form the upper part. In four parts the 5th and 8ve are omitted alternately, and in three parts they are omitted altogether.
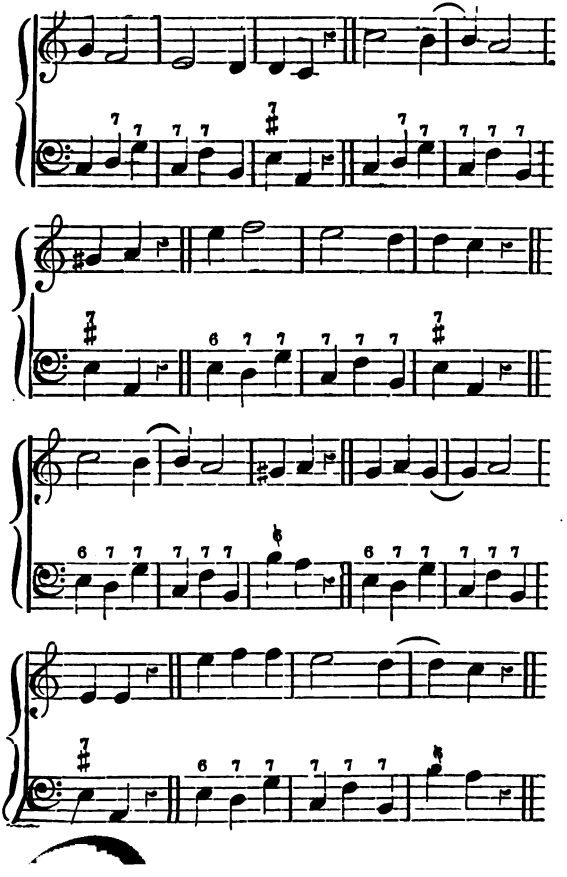
Q. What is to be particularly observed with regard to these progressions of 7ths?
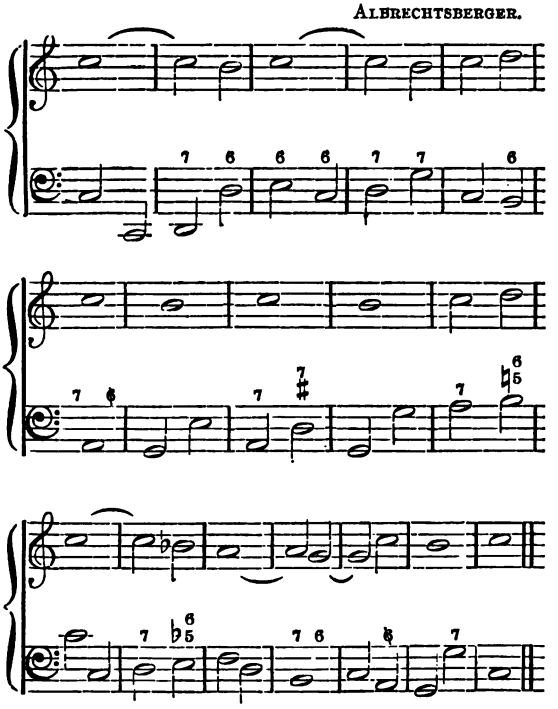
A. That every 7th must be *prepared*; that is, the note which forms the 7th must appear in the preceding chord, and in the *same* part. The 7th is resolved by falling one degree as usual; but the third, instead of ascending, must remain for the preparation of the following 7th.

Play the above examples by heart; afterwards play similar examples in other major keys.

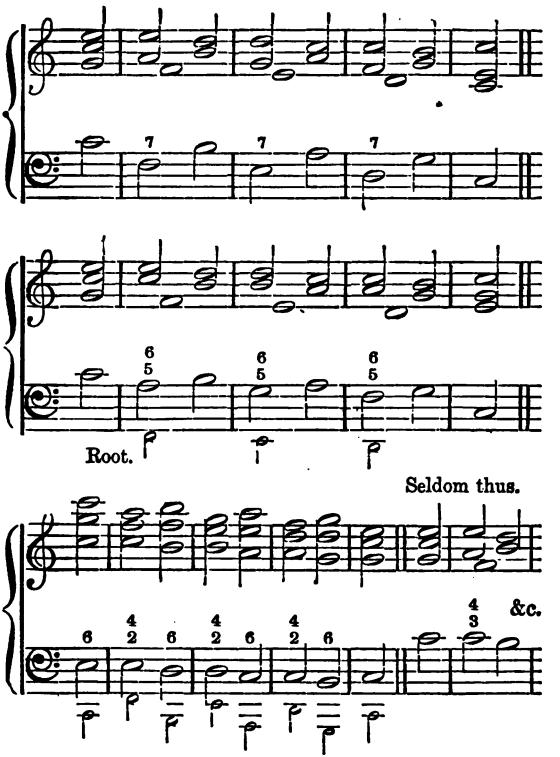
Write out in score, and play the following exercises, in four parts.

ALBRECHTSBERGER.





Sometimes the 7th occurs only on each alternate bass note; and the chord is also often inverted: thus—
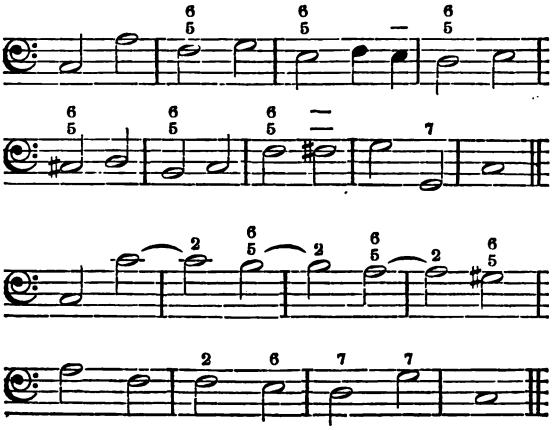


These 7ths, and their inversions, seldom occur without being prepared, whether in a sequence or not: the dominant 7th only requires preparation when it occurs in a sequence.

Play the above by heart, and also play them in other positions; afterwards play similar examples in other keys.

Write and play the following exercises, in score, marking the roots on a separate staff.

ALBRECHTSBERGER.



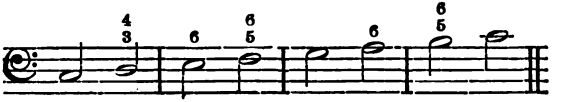
CHAPTER XVI.

THE RULE OF THE OCTAVE.

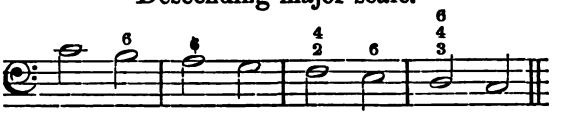
Q. What is meant by the *rule of the octave*?*

A. It is a term sometimes applied to the ascending and descending major and minor scales, when placed in the bass and accompanied with chords: for example—

Ascending major scale.
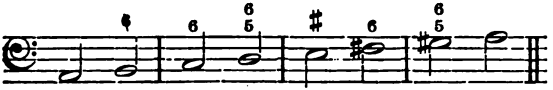


Descending major scale.

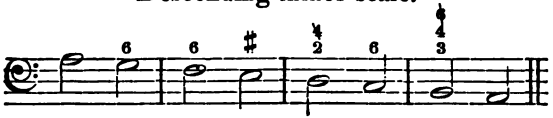


* In Germany this is called *octave-gang*, and in France *trait d'octave.*

Ascending minor scale.



Descending minor scale.
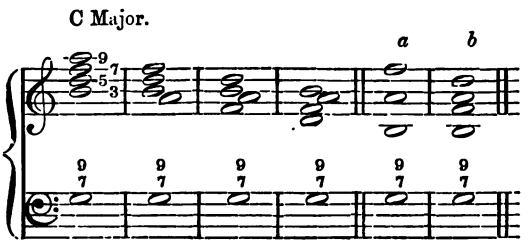


Write the chords to the above scales, each scale in three positions, and mark the roots. Afterwards put similar chords to each of the major and minor scales. Learn to play them all by heart.
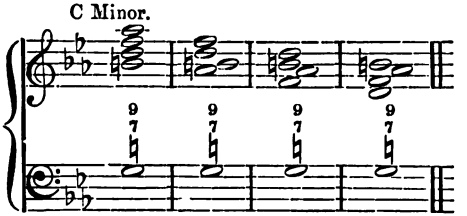
CHAPTER XVII.

THE CHORD OF THE DOMINANT NINTH.

Q. What is the chord of the dominant 9th?

A. It is formed by adding a 9th to the chord of the dominant 7th: in major keys the 9th is naturally major, and minor in minor keys, though this is not invariable: the other intervals of the chord are the same in both, and it is denoted by $\frac{9}{7}$ or $\frac{\flat 9}{7}$





In major keys the best position of this chord is when the 9th is at the top: the other positions are not much used, and are only good when the 3rd (the leading-note) is kept below the 9th (see *a*, *b*). In minor keys all the positions are good.

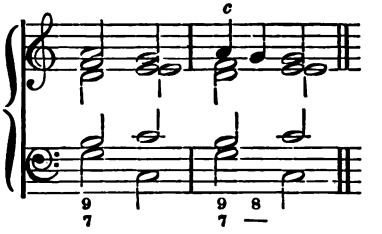
In four parts, the 5th of this chord is generally omitted: the 8ve is always omitted, unless placed at least nine notes below the 9th, because of the harshness which would result from its being near to the 7th and 9th.

Play chords of the dominant $\frac{9}{7}$ in other major and minor keys, pointing out, in the major key, those positions in which the chord can be best taken.
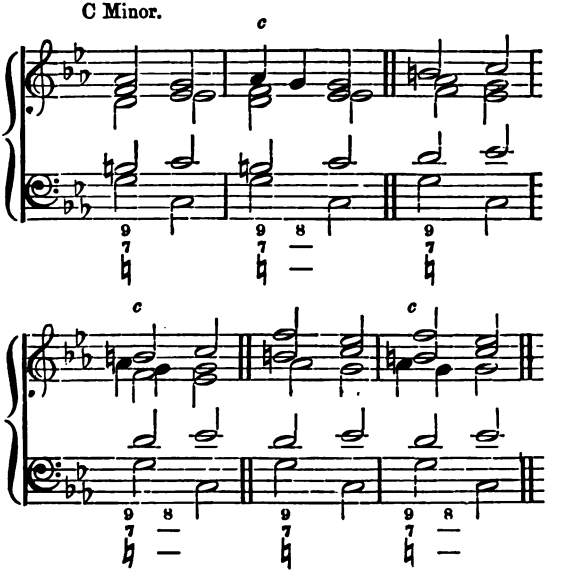
Q. How is the dominant $\frac{9}{7}$ resolved?

A. Like the dominant 7th, it is generally followed by the key-note triad or its second inversion. The 9th and 7th are both dissonant notes, and must each be resolved by descending one degree; the leading-note ascends to the tonic, and the 5th ascends to avoid consecutives.

C Major.



C Minor.



Sometimes the 9th descends while the other notes remain stationary; the chord then becomes a mere dominant 7th, as at *c*: the 8 is placed in the figured bass to remove the 9; the horizontal lines after the figures show the continuation of the notes represented by these figures.

Play the above examples by heart, and also similar examples in other keys.

Q. Is the major $\frac{9}{7}$ always followed by a major triad, and the minor $\frac{9}{7}$ by a minor triad?

A. Not invariably; the minor $\frac{9}{7}$ is often resolved into a major triad.

CHAPTER XVIII.
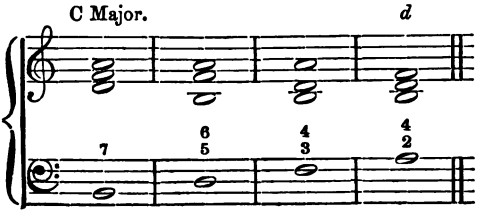
THE INVERSIONS OF THE DOMINANT NINTH.

Q. How many inversions are produced from the chord of the dominant $\frac{9}{7}$?
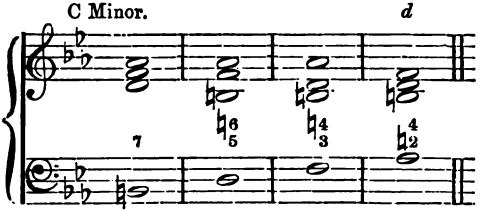
A. Four; the chord of the 7th on the leading-note, the chord of the $\frac{6}{5}$, the $\frac{6}{4}$, and the $\frac{6}{4}$.

In major keys the chord of the 7th on the leading-note is called the *Leading 7th*; in minor keys the chord is called the *Diminished 7th.*

Leading 7th and three other inversions.



Diminished 7th and three other inversions.



The root of each of these is G with the $\frac{9}{7}$; occasionally the root is retained in them, producing a good effect, except as regards the last inversion, at *d*.

The 1st inversion is figured with a 7, the 3rd and 5th being understood.

The 2nd inversion is figured $\frac{6}{5}$, the 3rd being understood.

„ 3rd ..... $\frac{6}{4}$ or $\frac{4}{3}$, the 6th being understood.
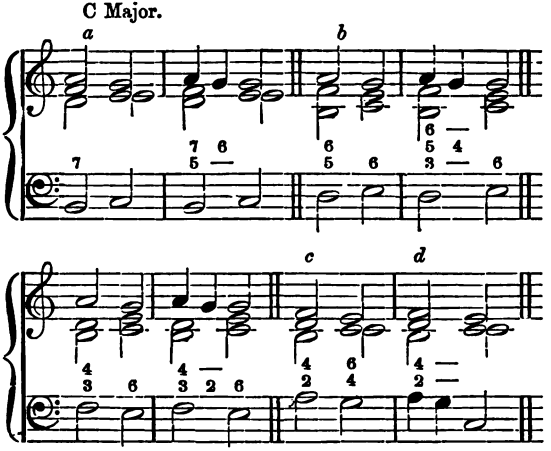
„ 4th .....
- $\frac{6}{4}$ or $\frac{4}{2}$, the 6th being understood.
- ♮2 or ♯2, or ♭2, the 6th and 4th being understood.

Play the above by heart, and also similar examples in other keys.
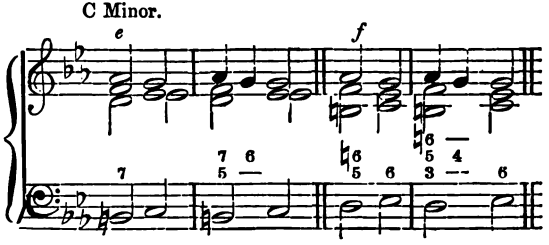
Q. Are the same rules to be observed with these inversions as with those of the dominant 7th?
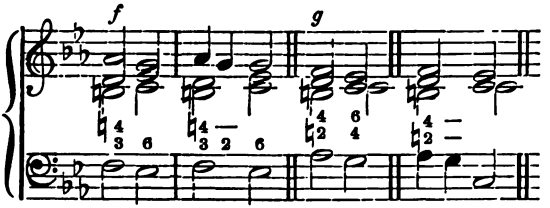
A. Yes; and the note used in the inverted bass must not be doubled in the upper part.

Resolution of the Leading 7th and the other inversions.



Resolution of the Diminished 7th and the other inversions.
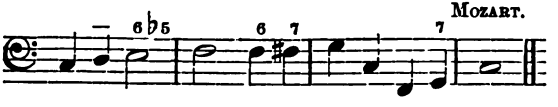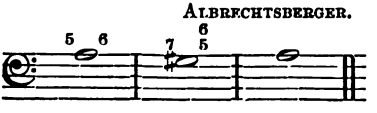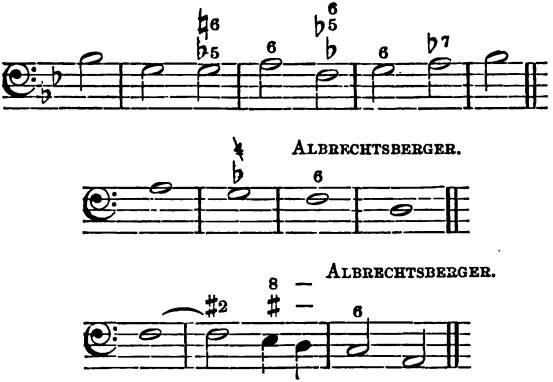




At *a* the D ascends to avoid consecutive perfect 5ths: at *b* the bass ascends for the same reason: the inversion at *c* is seldom used, the effect being harsh, because the leading-note stands above the 9th; the inversion as at *d* is sometimes used: at *e*, *f*, the D ascends to avoid consecutive 5ths, although they are not so objectionable, one of them being imperfect, but the effect is much better thus: the inversion at *g*, in the minor mode, is common, and produces an excellent effect.

Play each of the above examples by heart; and also that in the *minor* key in two other positions, but not the major. Afterwards write and play similar examples in other major and minor keys; those in the minor in three positions.

Write and play each of the following examples in three positions, and afterwards transpose them into other keys.

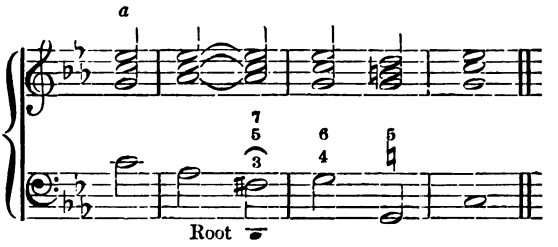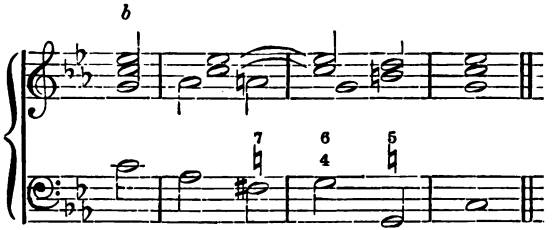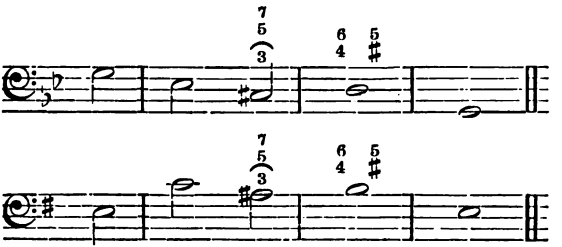






Q. Does the diminished 7th ever occur with the diminished 3rd?

A. Very rarely, and only in minor keys: they are both prepared in the preceding chord, and accompanied with the imperfect 5th. The diminished 3rd is resolved by descending, and is sometimes marked by Telemann's curve, to distinguish it from the minor 3rd (see *a*). This is a chord of modern invention, and may be considered as taking the place of the minor 3rd in the chord of the diminished 7th (see *b*), and is often found in this form, as sounding less *harsh*.





Accompany the following exercises, and mark the roots.
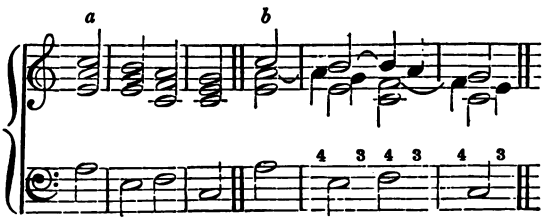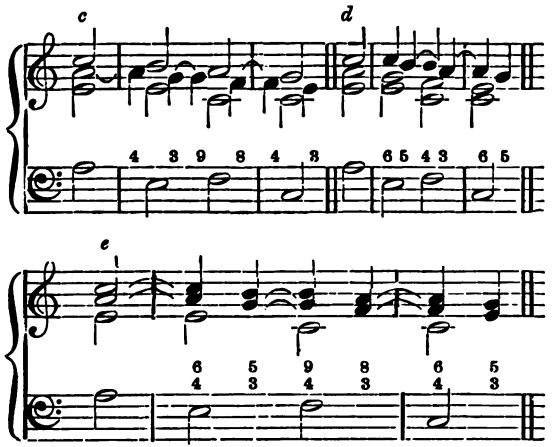


CHAPTER XIX.

SUSPENSIONS.

Q. What is a Suspension?

A. When one of the sounds belonging to a chord is retained, and continued in the following chord, instead of at once taking the harmony of the new root; the note thus retained is called a *suspension*, and will, of course, afterwards proceed to the note it had suspended; in other words, it will be *resolved*. As the note is retained from the preceding chord, it is clear that the suspension will also be *prepared*.





At *a* is a progression of triads.

At *b* the 3rd is suspended by a 4th.

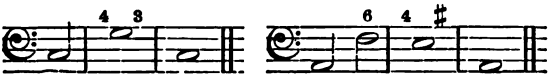
At *c*.....8ve..... 9th.

At *d*.....5th..... 6th.

At *e* double suspensions are introduced, namely, the $\frac{6}{4}$ suspending $\frac{5}{3}$, and the $\frac{9}{4}$ suspending $\frac{8}{3}$.
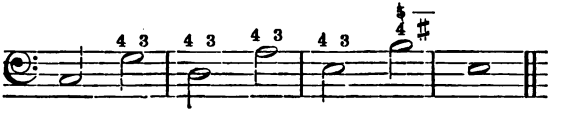
Write the above examples in two other positions, and play them all by heart; afterwards write similar examples in other keys.

Write the following in score, in three positions, and afterwards similar exercises in other major and minor keys.



Exercises to be written in three parts, in two positions.

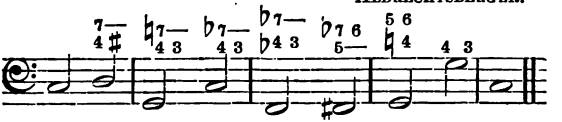
ALBRECHTSBERGER.



Afterwards write the same exercise in four parts and in three positions.

The suspension of the $\frac{7}{4}\,\frac{-}{3}$ occurs frequently.
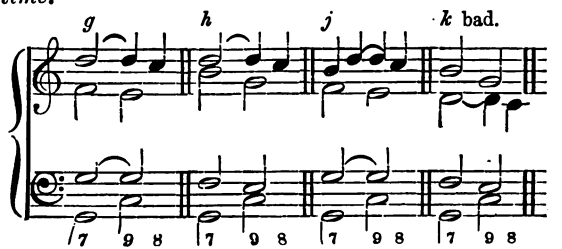
ALBRECHTSBERGER.



Write the above in four parts, and in three positions.

Q. May the 9th and 8th appear in a chord at the same time?

A. No; a suspension and the interval it suspends must *not be sounded at the same time.*

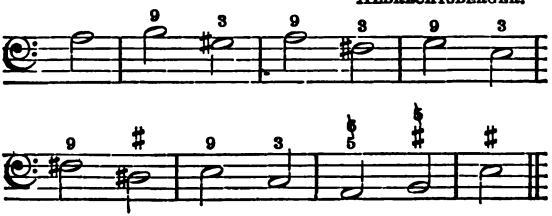


At *g* the leading-note is omitted, to avoid C and D being sounded together: at *h* the leading-note, being in an inner part, is allowed to descend: at *j* the leading-note passes to the 5th: at *k* the leading-note, being in the *upper* part, cannot be allowed to descend.

Sometimes the bass changes at the moment the suspension is resolved, but no alteration is produced in the progression of the suspension, as it always proceeds to that note which has been suspended. The figuring is, of course, slightly changed.
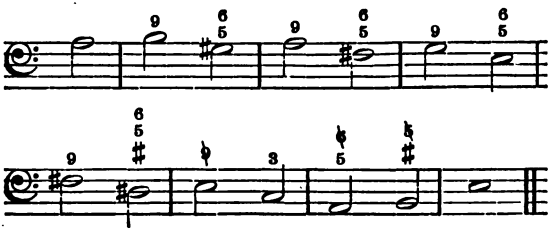
Accompany the following exercise in three parts.

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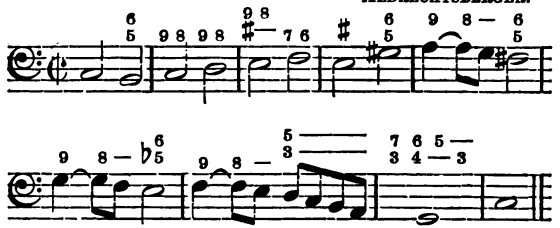


Accompany the following in four parts, in score.
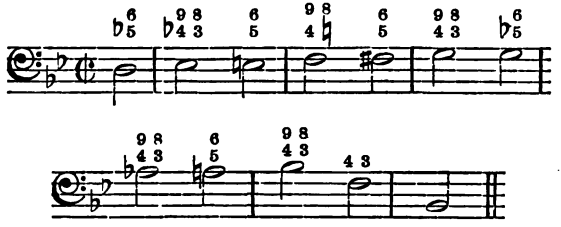
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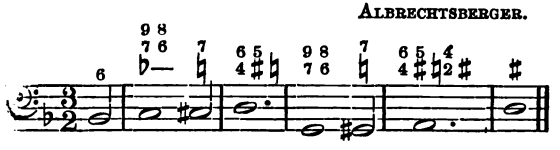


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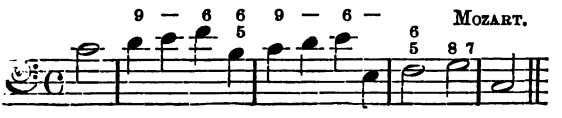


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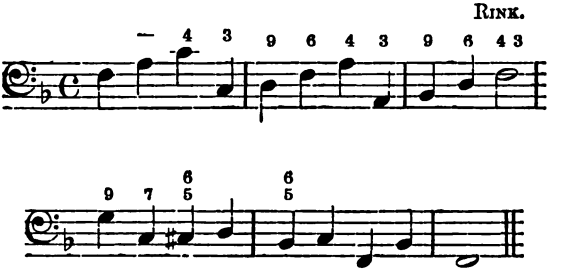


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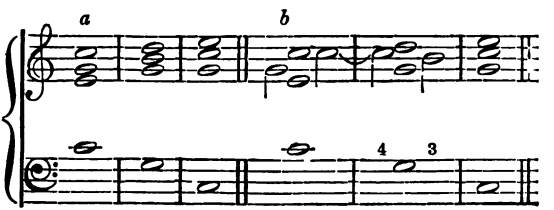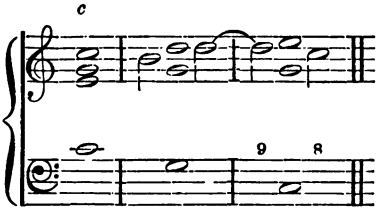




Q. Is there any particular rule respecting the preparation and the resolution of suspensions?

A. A suspension should be both prepared and resolved in the very same part.
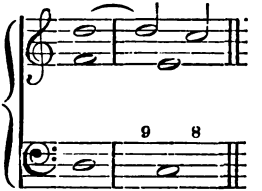
To form suspensions where there are no descending notes, as at *a*, we may proceed as at *b* and *c*.





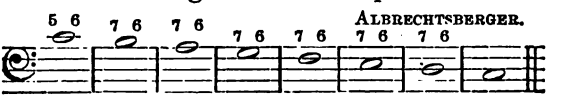
Write similar examples in other keys.

It is not allowed to prepare the 9th by an 8ve, because the effect of consecutive 8ves is produced.



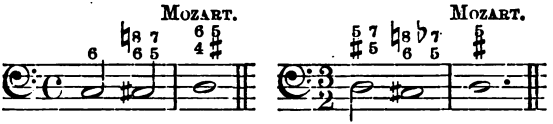
Suspensions are most frequently employed on the triad and the chord of the sixth, but they may be used on *any* chord where they can be properly prepared and resolved.

Descending scale with suspensions.



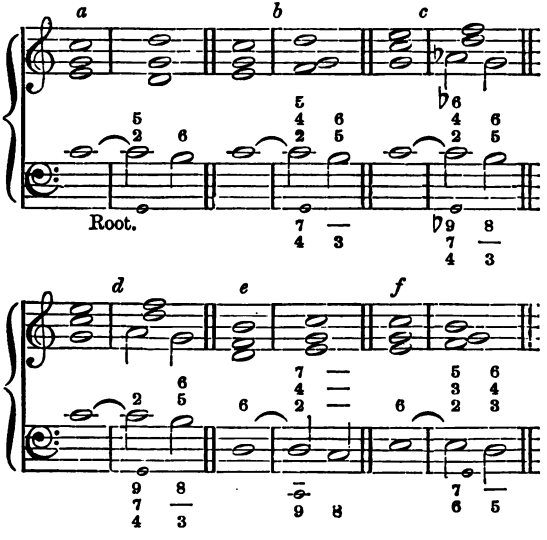
Also write similar examples in other keys.

In the following example the diminished 8ve appears as a suspension.



Q. Do suspensions occur in the bass part?

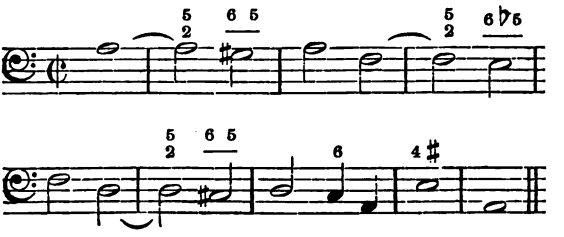
A. A suspension upon the first inversion of a chord, often occurs.
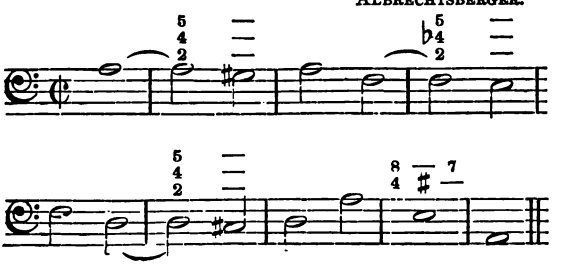


At *a* the suspension of the 4 3 is in the bass; the B, being the first inversion of the triad, must not be doubled in the upper part, but one of the other intervals doubled instead. At *b* the suspension of the 4 3 occurs upon a dominant 7th, the B being omitted in the upper part. At *c* and *d* the first inversion of the dominant 9th is suspended. At *e* the root of the triad is suspended, but the effect is not good, because the 8ve is doubled in the upper part. At *f* the second inversion of the dominant seventh is suspended.
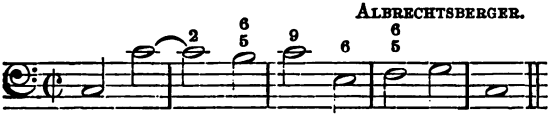
Accompany the following exercises, marking the roots on a separate staff.

ALBRECHTSBERGER.
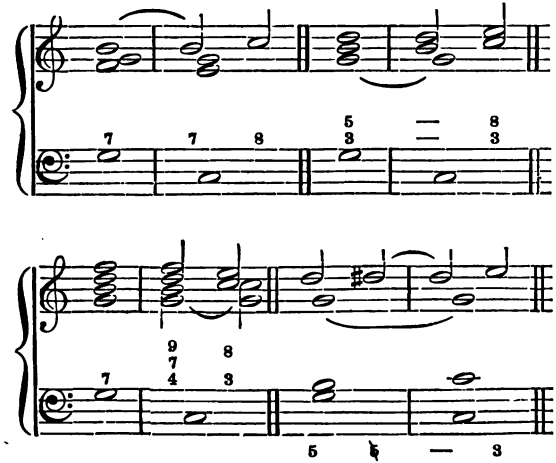


ALBRECHTSBERGER.



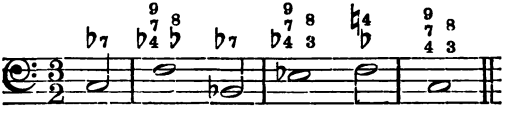


Q. What is a Retardation?
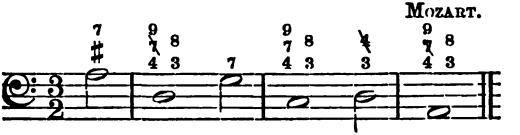
A. Strictly speaking, it is similar to a suspension, the term *retardation* being applied more particularly to the suspension of the leading-note, or augmented intervals, the resolution of which is upwards.



Accompany the following exercises in five parts, in score.



MOZART.



CHAPTER XX.

CADENCES.

Q. What is a Cadence?
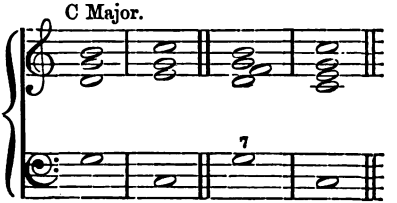
A. A *cadence*, or *close*, means the last two chords of any passage. The principal cadences are those which conclude with the key-note.

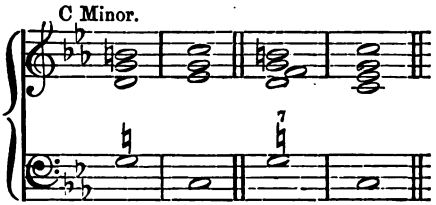
Q. What is a Perfect Cadence?

A. It is formed by proceeding from the dominant to the tonic: this is also called an *Authentic* cadence.

In the *perfect cadence* the triad of the dominant is always major: therefore, in the minor mode the 3rd of the dominant must be *raised* a chromatic semitone, to make it a major triad. The 7th may, or may not, be added to the triad of the dominant.

Perfect cadence.
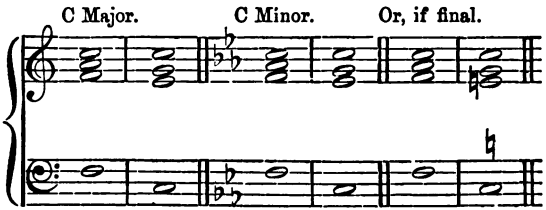




Q. What is a Plagal Cadence?

A. The triad on the key-note preceded by that of the sub-dominant.

Plagal cadence.



The perfect is the only cadence used at the end of compositions in the modern style: the plagal is much used in anthems and other sacred choral music, and sometimes occurs after the perfect cadence. In the plagal cadence, in a minor key, the 3rd to the key-note becomes accidentally major at the *conclusion* of a composition.*

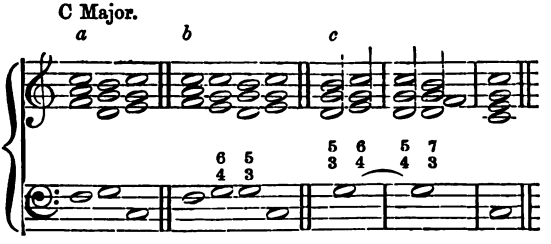
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* '*This* major triad at the conclusion of a piece in the

Play, and also write in score, perfect and plagal cadences in three positions, in other major and minor keys.

Q. In the perfect cadence what chords precede that of the dominant?
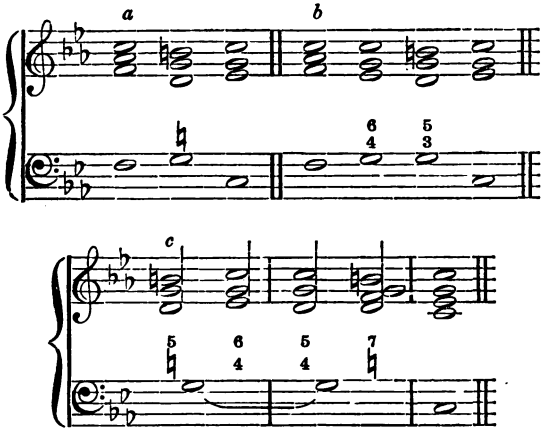
A. Generally the triad on the sub-dominant; and this progression from the chord of the sub-dominant to that of the dominant being rather harsh, on account of there being no connecting note between them (see *a*), the chord of the $\frac{6}{4}$ upon the dominant is frequently *inserted* between them (see *b*): at *c* is another form of the perfect cadence.



minor key, was called the *Tierce de Picardie*, from having been invented, or much used, in that Province.'—*Dr. Crotch.*

It was formerly the custom to conclude every composition with a major triad, whether the final cadence were plagal or otherwise.

C Minor.
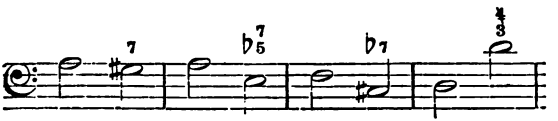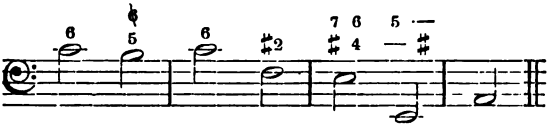


In minor keys the chords of the sub-dominant and tonic are both minor, and the chord of the dominant must be major.

Play the above in different positions, and also similar examples in other major and minor keys.

Accompany the following exercise, marking the roots on a separate stave.
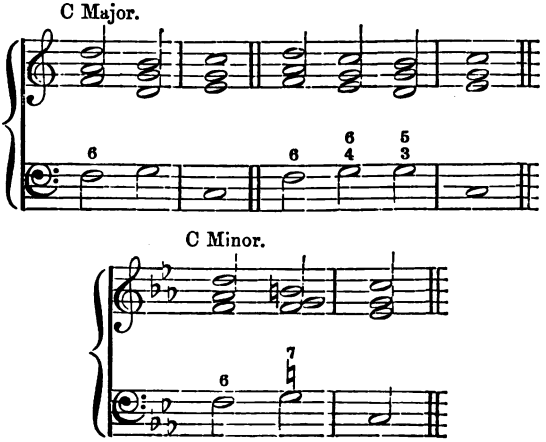
ALBRECHTSBERGER.
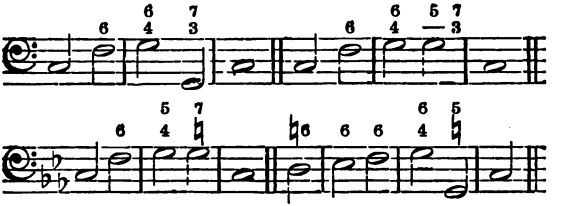




Q. Describe any other method of varying the cadence, and avoiding the harshness of the progression from the sub-dominant to the dominant.

A. The 5th may be omitted from the triad of the sub-dominant, and the 6th *substituted* for it: this is called the chord of the *substituted sixth.*
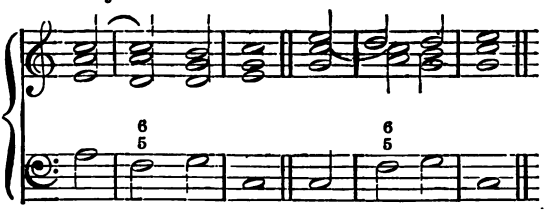


Accompany the following exercise.
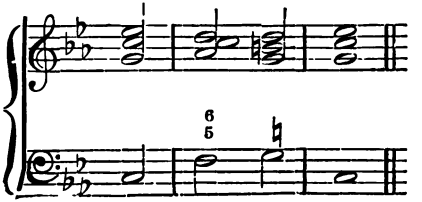


The 6th is sometimes *added* to the triad of the sub-dominant instead of being *substituted* for the 5th; in this case the 5th must be prepared and resolved. It is called the chord of the *added* 6*th.*

C Major.



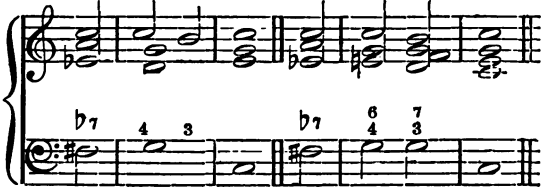
C Minor.



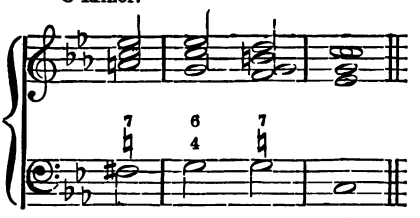
Q. Explain any other method of varying the cadence.

A. The sub-dominant is sometimes raised a chromatic semitone, and the chord of the diminished 7th taken upon it.

C Major.
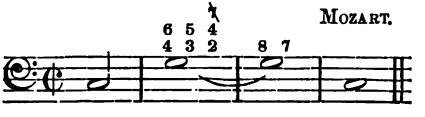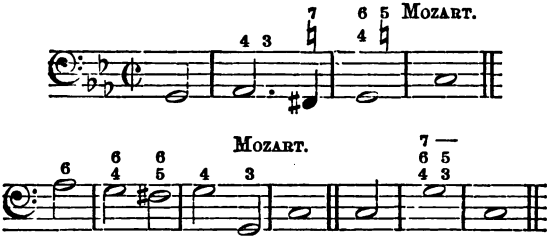


C Minor.



Other variations are to be met with.
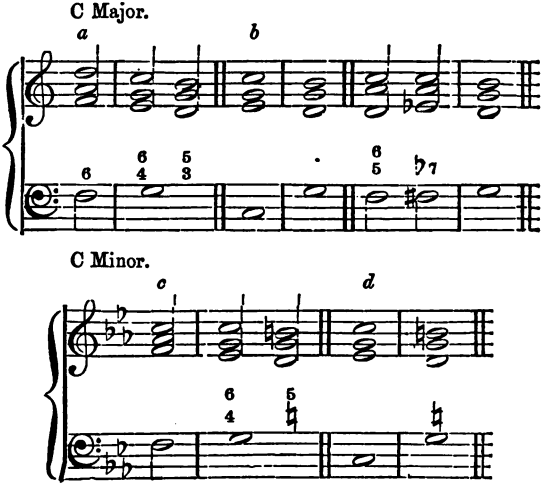
Accompany the following exercises.





Q. What is a half, or imperfect cadence?

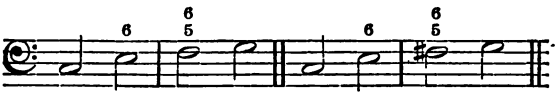
A. A cadence which concludes with the triad on the dominant.
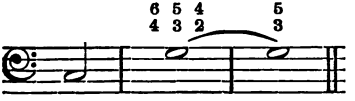


The triad on the dominant may be preceded by various chords; thus at *a* it is preceded by the chord of the substituted 6th; at *b* and *d* by the triad on the tonic; at *c* by the triad on the sub-dominant.

Accompany the following exercises.
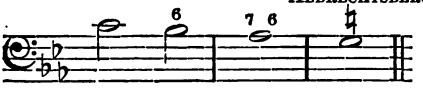
ALBRECHTSBERGER.
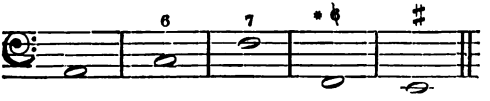


MOZART.



ALBRECHTSBERGER.



ALBRECHTSBERGER.
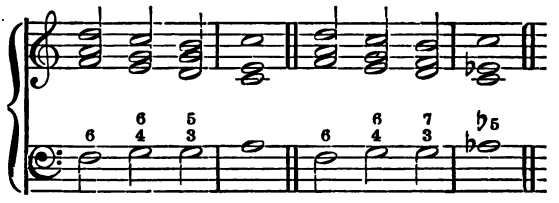


* The chord of the augmented 6th: see page 117.
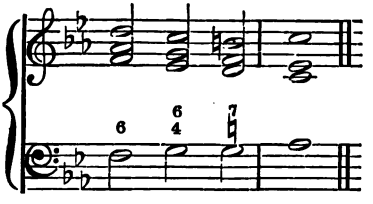
Q. What is an Interrupted Cadence?

A. When the Resolution of the dominant is interrupted, and ascends a tone, or a semitone, instead of going to the tonic.

C Major.



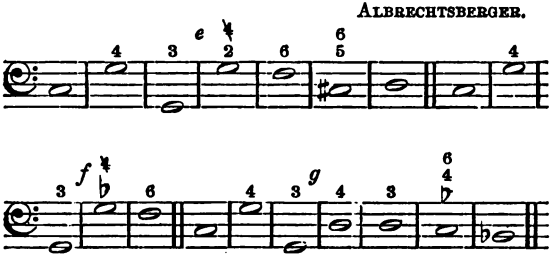
C Minor.



The interrupted cadence is sometimes called a *False cadence,* or a *Deceptive cadence.*

Play examples of the interrupted cadence in other major and minor keys, and in various positions: also, accompany the following exercises.

ALBRECHTSBERGER.



At *e*, *f*, and *g*, occur varieties of the deceptive cadence, the close being interrupted by an unexpected chord, which changes the progress of the harmony.

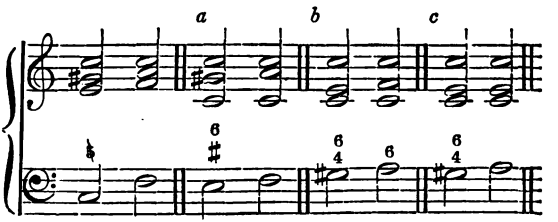
Various examples of the deceptive cadence will be found in the exercises upon Modulation.

CHAPTER XXI.

THE AUGMENTED TRIAD, THE AUGMENTED SIXTH, AND OTHER CHROMATIC CHORDS.

Q. What is the Augmented triad?
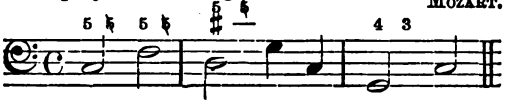
A. The discord of the augmented triad consists of a major 3rd and augmented 5th: it is generally followed by a major triad on the 4th above, or 5th below (which is the same thing): and the dissonant note, the augmented 5th, ascends a semitone.



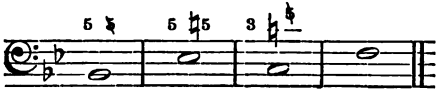
At *a* is the first inversion of the augmented triad, and at *b* the second inversion, which is sometimes resolved as at *c*.

Accompany the following exercises.

MOZART.
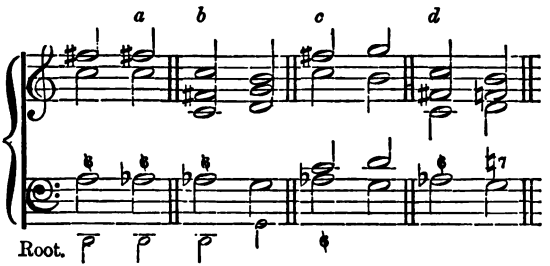


ALBRECHTSBERGER.



Q. How is the chord of the augmented 6th produced?

A. By taking the chord of the $\sharp$6, or $\flat$ (namely, the $\frac{6}{4}_{3}$, the second inversion of the dominant 7th), and lowering the bass note a chromatic semitone.
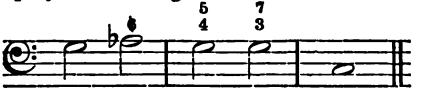


At *a* is the chord of the augmented 6th; at *b* and *c* the same in four parts.

The bass in this chord must be considered as lowered by licence, and the root must be found, and the chord treated in all respects as if the bass were not lowered. The root of the above example is D with $\frac{7}{\sharp}$

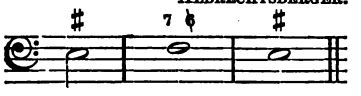
Q. How is this chord resolved?

A. Its resolution is the same as the $\frac{6}{\sharp}$, the *root* ascending a fourth, to a *major* triad, and the bass note descending a diatonic semitone.* Sometimes the chord is resolved as at *d*.
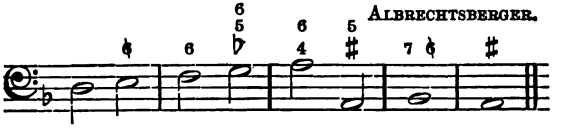
Accompany the following exercises. MOZART.
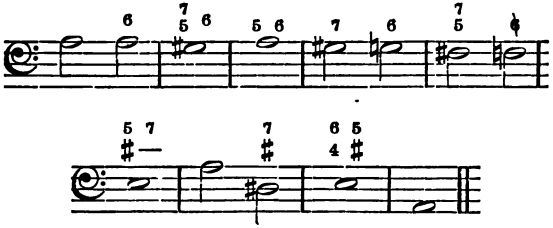


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ALBRECHTSBERGER.

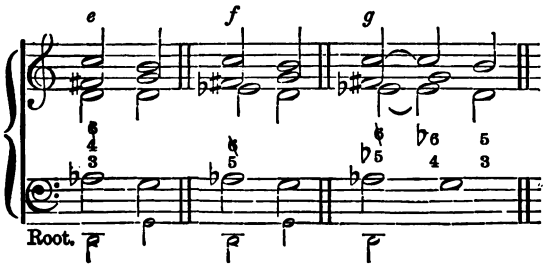


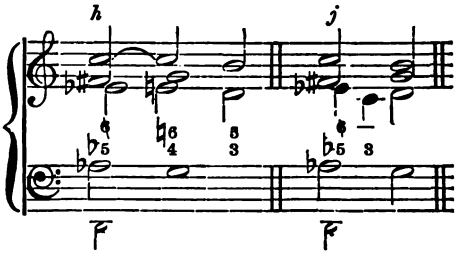
* This chord is also called the *Extreme sharp 6th*; the *Superfluous 6th*; and the *Italian 6th*.



Q. Is there any other form of the augmented 6th?
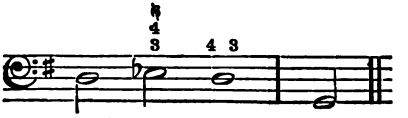
A. Yes; the octave of the root is sometimes added, as at *e*: this is called the *French sixth.* The 9th of the root is also often used, and it is then called the *German sixth.* In this case, in order to avoid consecutives, as at *f*, it is necessary to insert an intermediate chord, as at *g*, *h*, *j*.

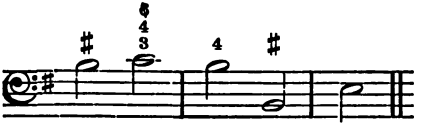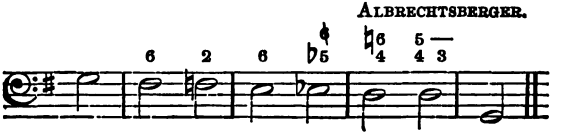




This example serves equally well for C major and C minor.
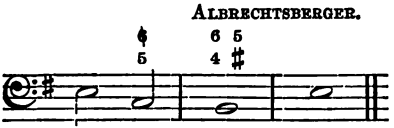
Accompany the following exercises in three positions.
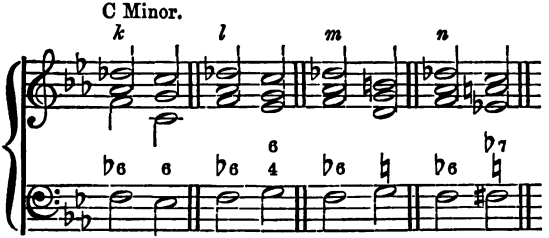




ALBRECHTSBERGER.





Q. What is the Neapolitan 6th?

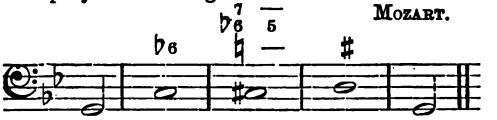
A. The chord of the *Neapolitan 6th* occurs upon the sub-dominant, and consists, besides the bass note, of a minor 3rd and a minor 6th. It is resolved into various chords, the 6th and 3rd usually descending a semitone, as at *k* and *l*; at *m* the 6th descends a diminished 3rd, and at *n* the 3rd ascends a semitone.



This chord is chiefly used in minor keys. In major keys the 6th and 3rd will both require accidentals, but in minor keys only the 6th.
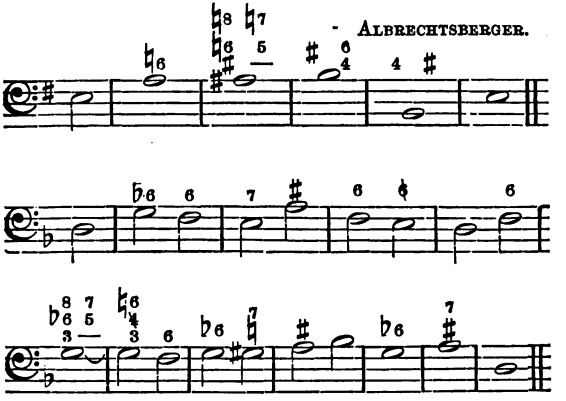
Accompany the following exercises.

MOZART.
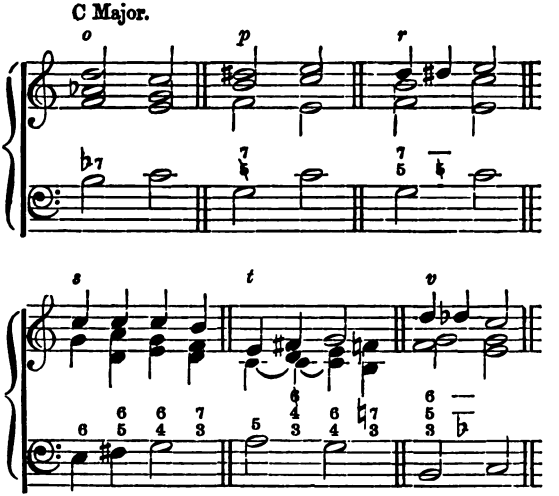


In this example the Neapolitan 6th is continued as a suspension in the following chord, forming a *diminished* 6th, with a diminished 7th: in the next example the diminished 6th is accompanied with a diminished 8ve, as a suspension of the diminished 7th.

ALBRECHTSBERGER.



Q. Are there any other Chromatic chords?

A. Various other chromatic chords are occasionally employed, particularly in major *keys.*
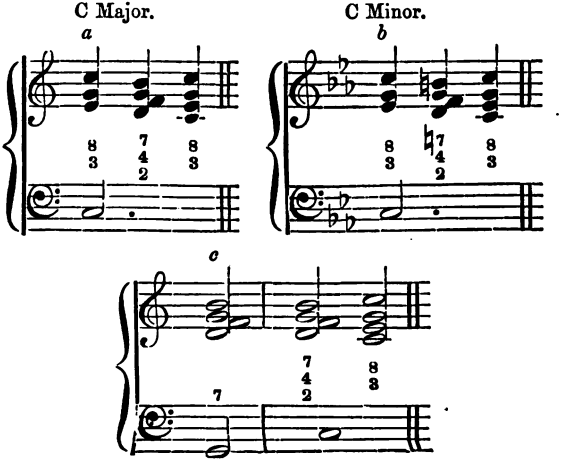


At *o* is a diminished 7th on the leading-note of a major key: at *p* is a dominant 7th with its 5th chromatically raised; the effect of this is better as at *r*: at *v* is the first inversion of the same chord, with the 5th of the root accidentally lowered: at *s* is a $\frac{6}{5}$ on the accidentally-raised subdominant, at *t* an inversion of the same chord.

CHAPTER XXII.

THE CHORDS OF THE $\begin{matrix}7\\5\\4\\2\end{matrix}$ AND $\begin{matrix}7\\6\\4\\2\end{matrix}$
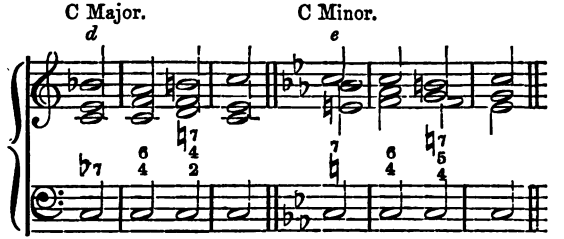
Q. What is the chord of the $\begin{matrix}7\\5\\4\\2\end{matrix}$?

A. It is merely the chord of the dominant 7th introduced while the key-note is held in the bass (see *a* and *b*): at *c* it may be considered a *suspension* of the following triad.
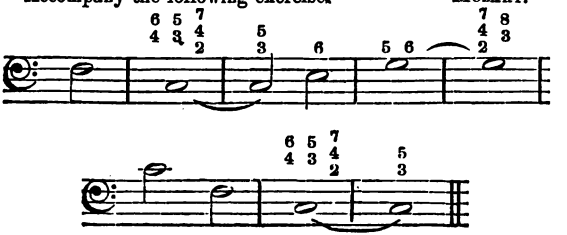


Q. What is the resolution of this chord?

A. It is resolved into the chord of the tonic. In four parts the interval most commonly omitted is the 5th (see *d*); or the 2nd (see *e*); and the chord is generally figured $\frac{7}{4}_{2}$, but sometimes $\frac{7}{4}$, $\frac{7}{2}$, or 7.



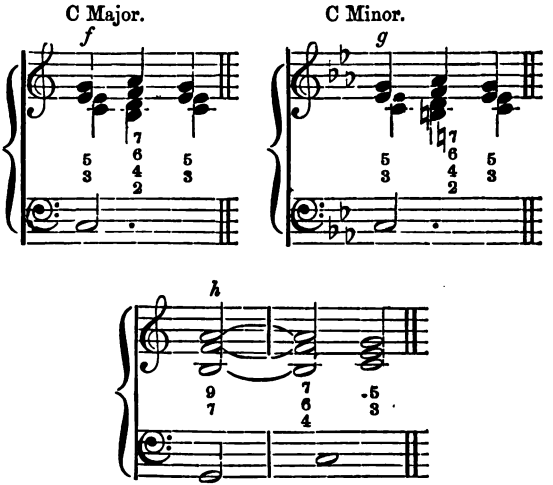
Write the above in other positions, and afterwards write similar examples in other major and minor keys, omitting sometimes the 5th, and sometimes the 2nd.

Accompany the following exercise. MOZART.



Q. What is the chord of the $\begin{matrix}7\\6\\4\\2\end{matrix}$?

A. It is the chord of the dominant $\frac{9}{7}$ introduced while the key-note is held in the bass, as at *f*, *g*; at *h* it is a suspension of the following triad.

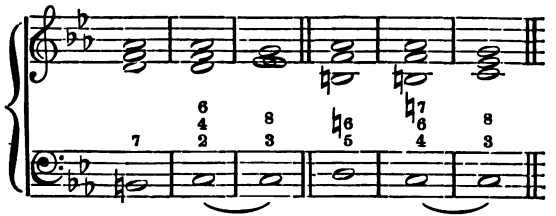


Q. What is the resolution of this chord?

A. It is resolved into the chord of the tonic.

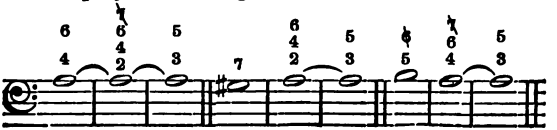
The bass of the $\begin{matrix}7\\5\\4\\2\end{matrix}$ and $\begin{matrix}7\\6\\4\\2\end{matrix}$ must always be the bass of the preceding and following chords, as at *a*, *b*, *d*, *e*, *f*, *g*; except when the notes are *prepared* as *suspensions*, as at *c*, *h*.
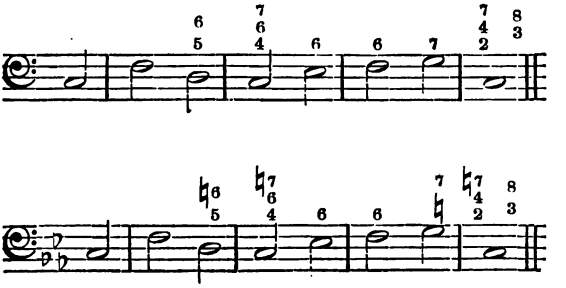
In four parts the interval most frequently omitted in the $\begin{matrix}7\\6\\4\\2\end{matrix}$ is the 2nd or the 7th.



In major keys the chord of the $\begin{matrix}7\\6\\4\end{matrix}$ is generally used in one position only, but in minor keys the positions may be varied.

Accompany the following exercises.




6 5
7 6 4
6
6
7
7 4 2
8 3
♮6 5
♮7 6 4
6
6
7 ♮
♮7 4 2
8 3

CHAPTER XXIII.

PEDAL BASS.

Q. What is meant by a Pedal Bass?

A. When one bass note is held on during the progression of several different chords, it is called a Pedal bass, or Pedal note; * this is generally the key-note, or the dominant.

All the chords introduced upon a pedal note must be resolved and treated as if their respective roots were present instead of the pedal bass.

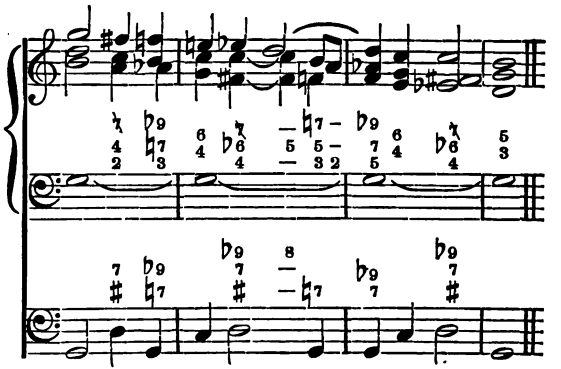
Any chord may be introduced belonging to the key we are in, and also many belonging to other keys.

The figuring is sometimes omitted during the continuance of a pedal note, and the words *tasto solo* marked, to intimate that the bass note alone is to be played, without chords.
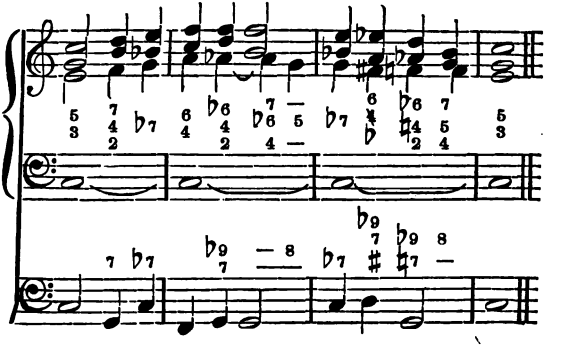
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* It is also called an *Organ-point*, or *Pedal-point*, the note being held by means of the pedals, in an organ.

Dominant Pedal, on which various chords are introduced.
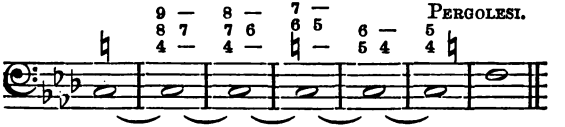


Tonic Pedal.
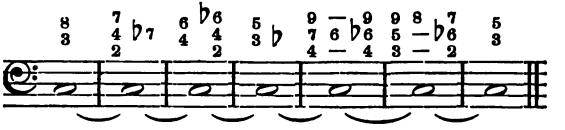


Dominant Pedal, on which discords of suspension are introduced.
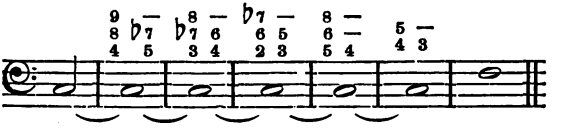
PERGOLESI.



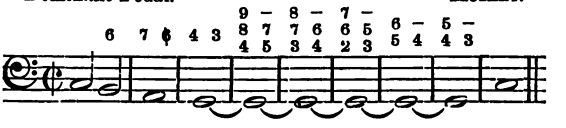
Tonic Pedal.
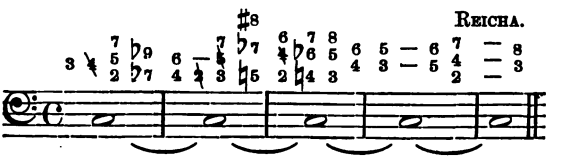


Dominant Pedal. ALBRECHTSBERGER.



Dominant Pedal. MOZART.



REICHA.
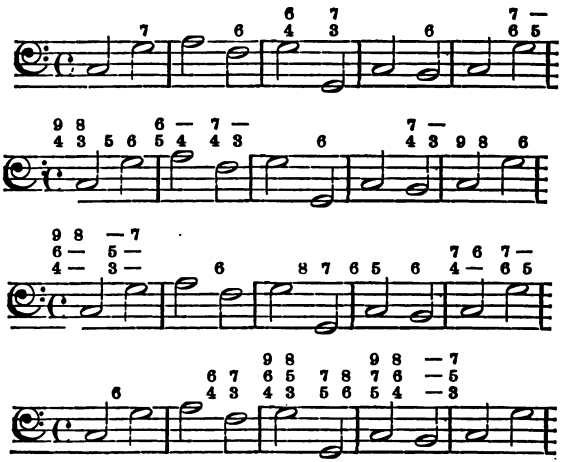


The sub-dominant is occasionally used as a pedal note, but not so often as the tonic and the dominant.

Sometimes two pedal notes are held in the bass at the same time; these are generally the tonic and dominant; and only those chords are used which have one of these two notes for their root. An example of the double pedal occurs on page 141. Holding notes, occurring in an upper or inner part, are also to be considered as a species of the Pedal.

Q. What is meant by a Ground bass?

A. A passage repeated several times in the bass, with a different accompaniment each time.



Accompany the above exercise.

CHAPTER XXIV.

PASSING NOTES, ETC.

Q. What is meant by Essential Notes?

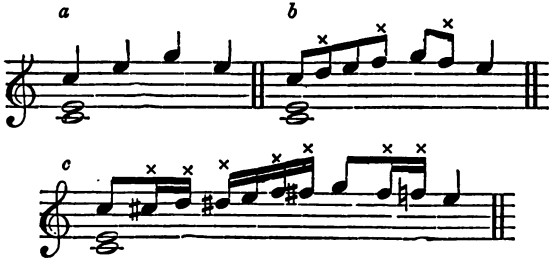
A. The notes contained in a chord are called *essential*; for instance, C, E, G, are the essential notes of the triad of C.

Q. What are Unessential Notes?

A. Notes which do not belong to the chord, but are introduced for the purpose of embellishing any of the parts; such as *Passing notes, Auxiliary notes, Anticipations,* &c.
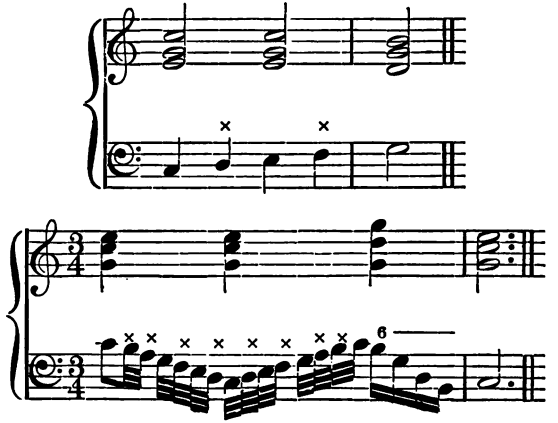
Q. What are Passing Notes?

A. Such as ascend or descend from one essential note to another.
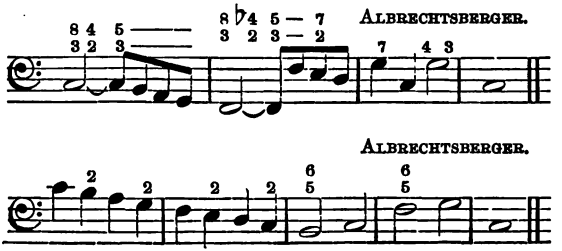


The passage at *a* consists of essential notes; at *b* and *c* the notes marked × are passing notes.
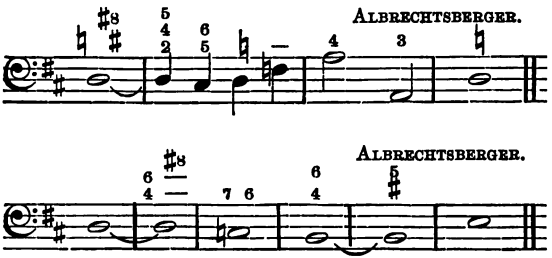
Passing notes occur also in the bass.



Accompany the following exercises.
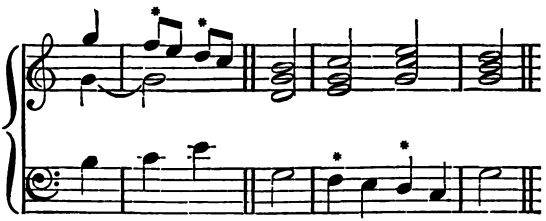


In the following examples the augmented 8ve appears as a passing note.



Q. What is meant by Changing Notes?

A. This term is applied to passing notes which occur on the *accented* parts of the bar.
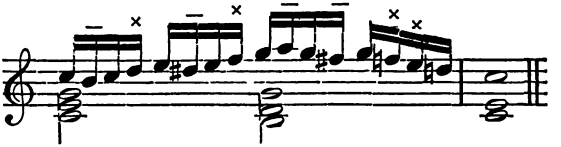


The notes marked * are changing notes.

Q. What are Auxiliary Notes?

A. Notes which stand on the next degree above or below an essential note, and do not

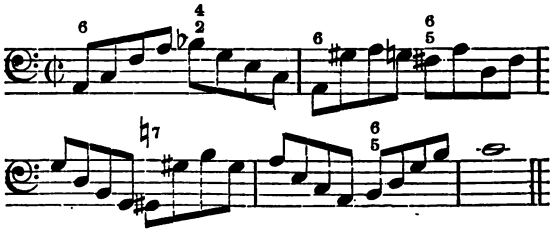
regularly ascend or descend (like passing notes) from one essential note to another.
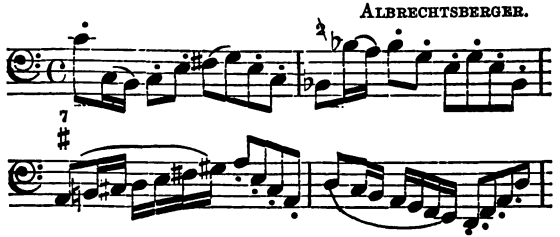


The notes marked — are auxiliary notes, those marked × are passing notes: an auxiliary note occurring below an essential note, is seldom more than a *semitone* below it.
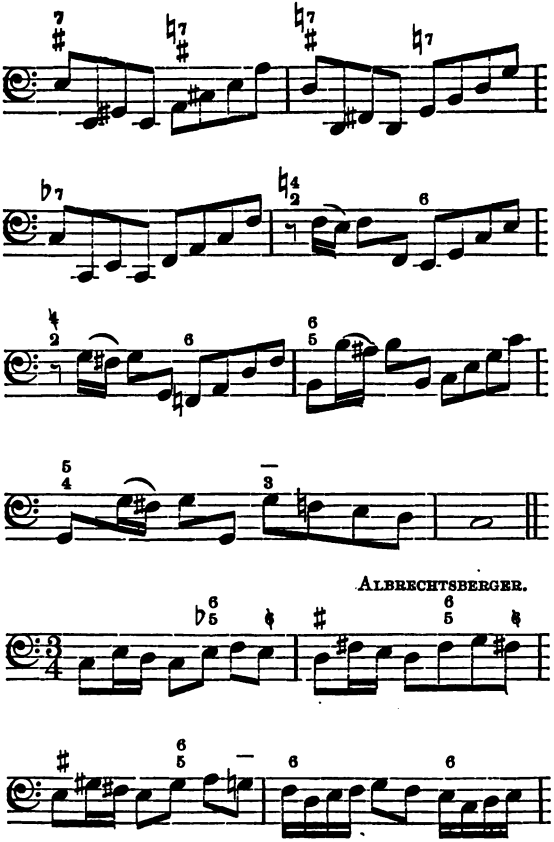
Accompany the following exercises.
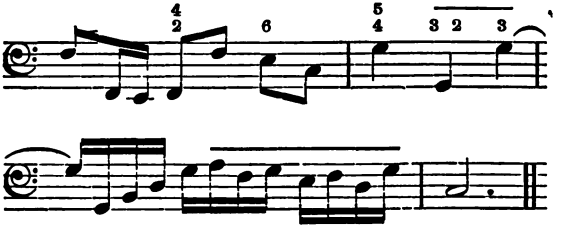
ALBRECHTSBERGER.



ALBRECHTSBERGER.
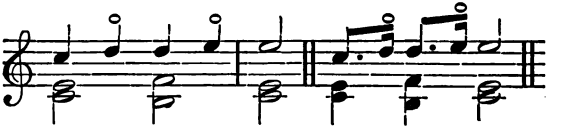



ALBRECHTSBERGER.



Q. What is a Note of Anticipation?
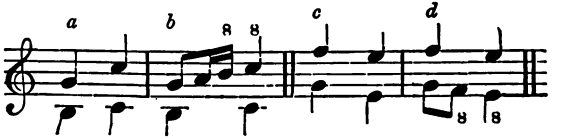
A. A note introduced on the latter part of a chord, but which really belongs to the following chord.
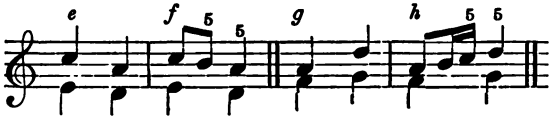


The notes marked ○ are anticipations.

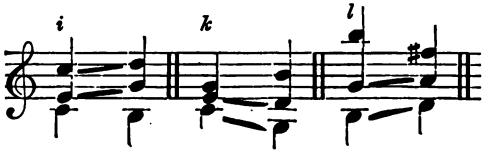
Q. What are Hidden Consecutives?

A. When two parts proceed together by *similar* motion to a 5th or 8ve they are said to produce *hidden consecutives*; thus,



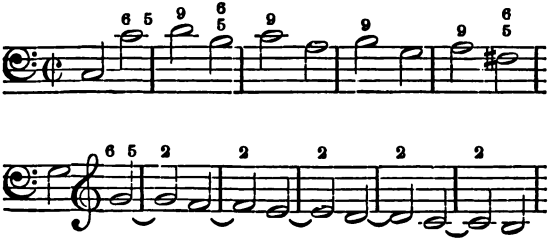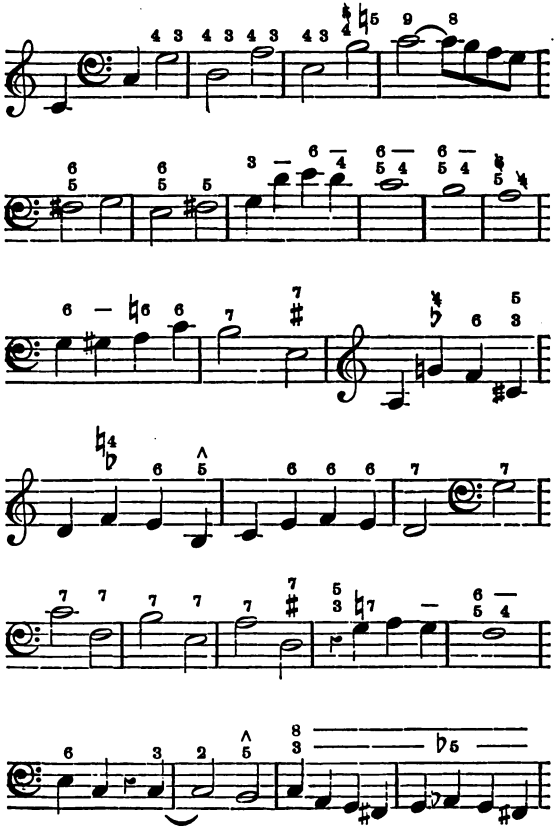


The hidden 8ves at *a*, *c*, and hidden 5ths at *e*, *g*, will become apparent if we fill up the skips with passing notes, as at *b*, *d*, *f*, *h*. Hidden consecutives should always be avoided between the highest and the lowest parts: they are sometimes allowed when occurring between the highest or lowest part, and one of the inner parts, provided some other part is moving at the same time in contrary motion to them, as at *i*, *k*, *l*.

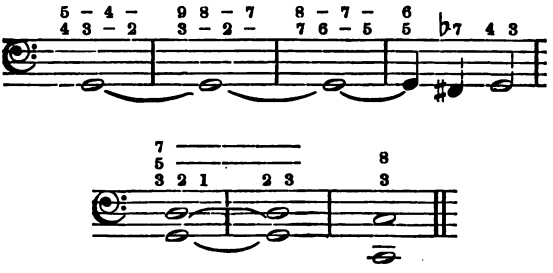


Write the following exercise in three parts.
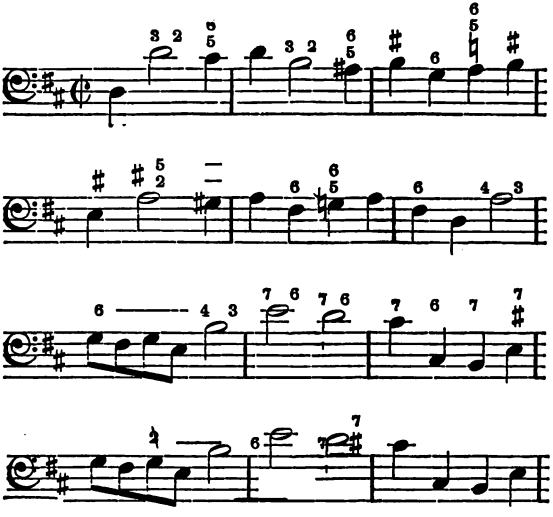
ALBRECHTSBERGER.
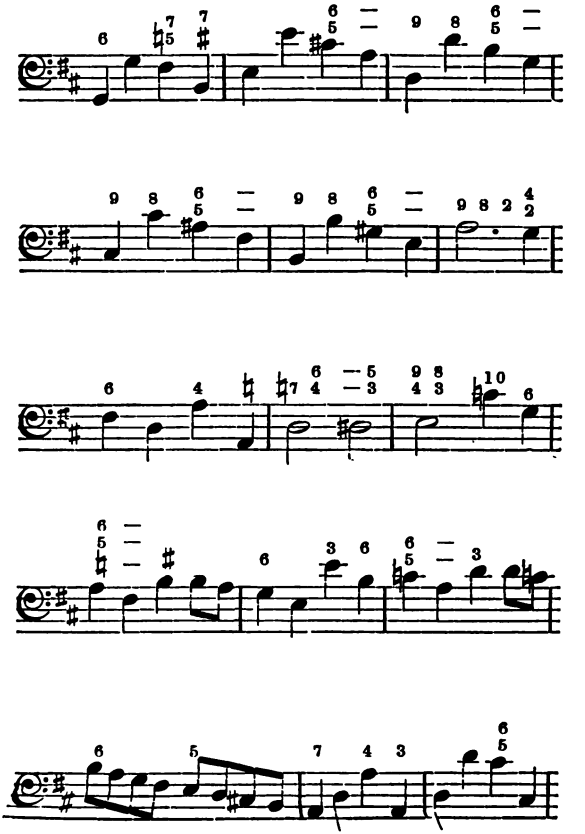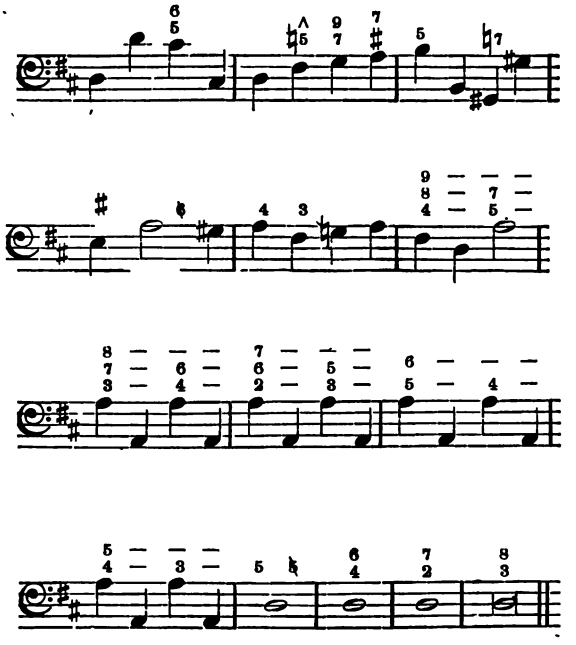






Exercise in four parts. ALBRECHTSBERGER.







CHAPTER XXV.

MODULATION, AND TRANSITION.
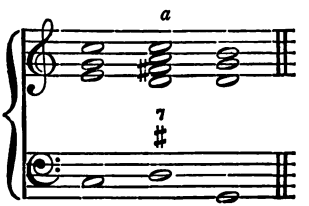
Q. What is meant by Modulation?

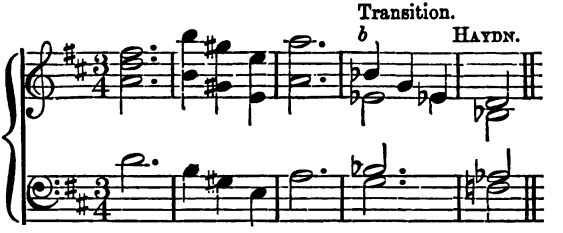
A. A change of scale, or key, by means of a well-ordered progression of Roots or Modulating chords, by which the ear is *prepared* for the new key.

Q. What is meant by a Transition?

A. A transition also means a change of scale, but it implies *passing suddenly* out of one key into another, without preparation for, or hinting at, the new key; or without making use of chords common to both keys, or making use of any *modulating chord.*

Modulation.





At *a* a modulation takes place from C to G by means of the dominant 7th on D, which is the *modulating chord.* At *b* is a transition from A to E♭; the change being made, as it were, at a bound, without the intervention of any *modulating* chord.

CHAPTER XXVI.

NATURAL MODULATION.

Q. What are the most natural Modulations?

A. Proceeding from a given key to such other keys as are most nearly connected with it.

Q. What are these keys?

A. They include the keys of the dominant, the sub-dominant, the relative * minor (or relative major) and its dominant and sub-dominant: these are called the five *attendant keys.*

Q. Explain this more clearly.

A. From C major the natural modulations will be to G major, the dominant; F major,

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* For an explanation of the term *Relative* see the Author's *Catechism for the Pianoforte Student*, page 85.

the sub-dominant; A minor, the relative minor; E minor, its dominant; and D minor, its sub-dominant.

From A minor the natural modulations will be to E minor, the dominant; D minor, the sub-dominant; C major, the relative major; G major, its dominant; and F major, its sub-dominant.
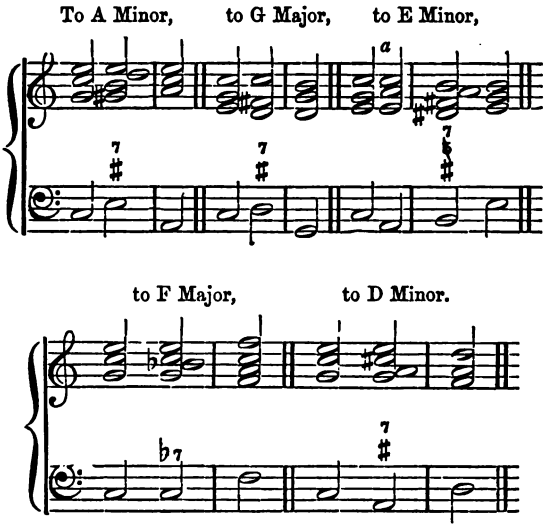
It will thus be seen that the attendant dominant and sub-dominant keys are major when the original key is major, and minor when it is minor. These five attendant keys have only one sharp or flat more or less than the original key.

Name the attendant keys of G major, F major, C minor, &c.

Q. What chord is generally employed in making a natural modulation?
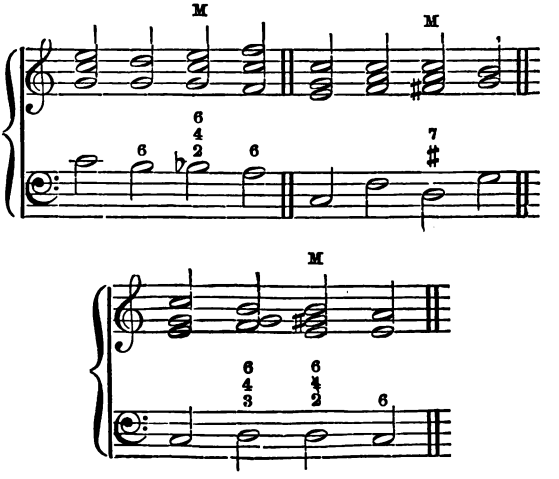
A. The chord of the *dominant 7th* of the key to which we are going; or, more frequently, one of its inversions.

Modulation from C major to each of its attendants, by the dominant 7th of the key to which the modulation is made.



At *a* a chord precedes the modulating chord, in order to introduce it the more agreeably, there being no connecting sound between the triad of C and the dominant chord of B. This is called *gradual* modulation, because some *doubtful* chord, or chord common to *both keys*, is introduced to prepare *the ear for* the modulating chord. *Sudden* modulation passes *from one key* to another by chords which are not doubtful,
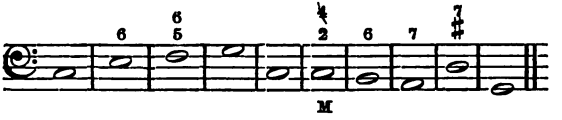
but decidedly in one or other key. In the following examples the chord preceding the modulating chord evidently belongs to the key we are leaving, and not to the key to which we are going: the modulating chord is marked M.
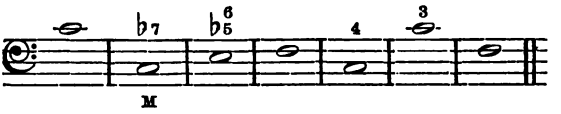


Modulate from the major key of — to each of its attendants, as above, by means of the dominant 7th or one of its inversions, being careful, in forming the dominant 7th, to make the triad *major*, and the 7th *minor*, using such accidentals as may be necessary.

In the following exercises, after resolving the modulating chord, a few chords are added in the key to which the modulation is made, in order to give it a more complete effect.

From C Major to G Major. ALBRECHTSBERGER.
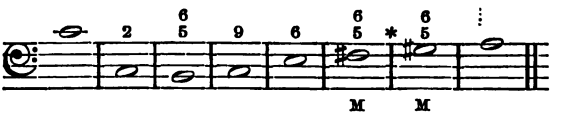


From C Major to F Major. ALBRECHTSBERGER.
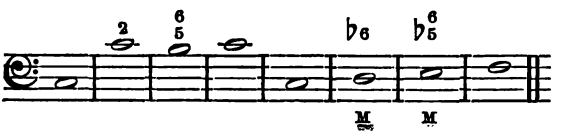


The *deceptive cadence* occurs at * in several of the following exercises.
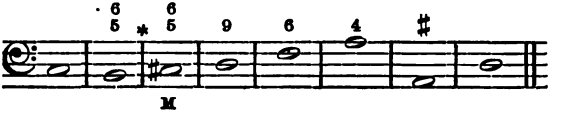
From C Major to A Minor. ALBRECHTSBERGER.
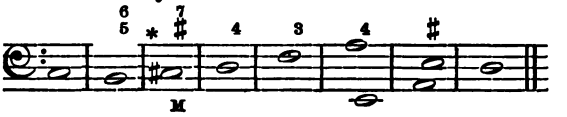


From C Major to F Major. ALBRECHTSBERGER.
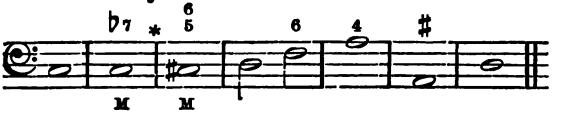


From C Major to D Minor. ALBRECHTSBERGER.
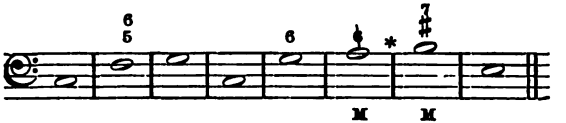


From C Major to A Minor. ALBRECHTSBERGER.
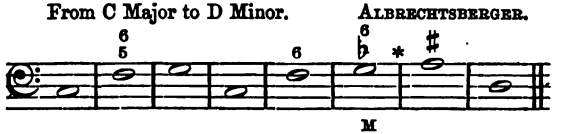


From C Major to D Minor. ALBRECHTSBERGER.



From C Major to E Minor. ALBRECHTSBERGER.
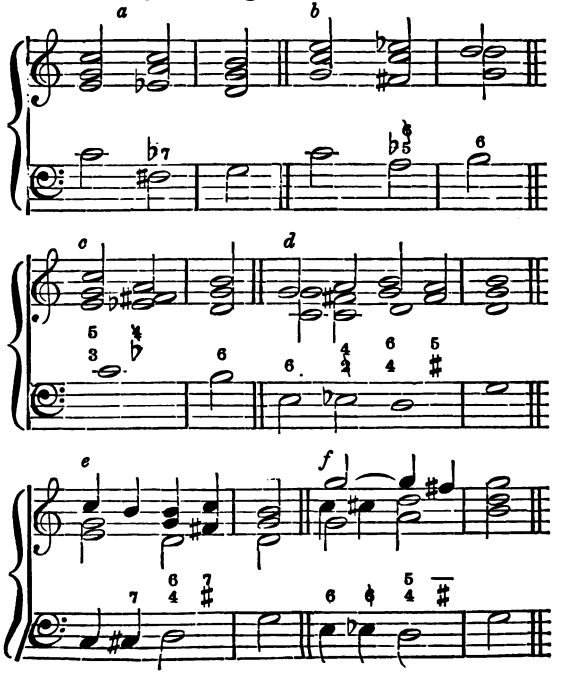


From C Major to D Minor. ALBRECHTSBERGER.
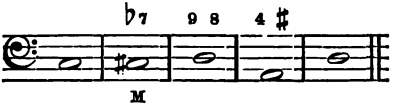


The student is earnestly advised to transpose these,

and also all the subsequent examples, into all keys, and in different positions.
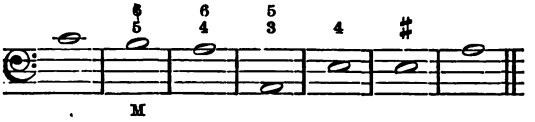
Modulation from C major to G major, by one of the inversions of the minor 9th, at *a*, *b*, *c*, *d*: at *e* the first inversion of the major 9th; and at *f* the augmented 6th.



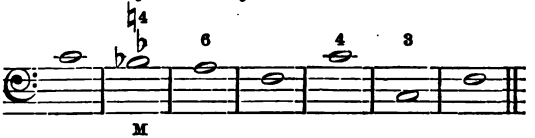
From C Major to D Minor. ALBRECHTSBERGER.



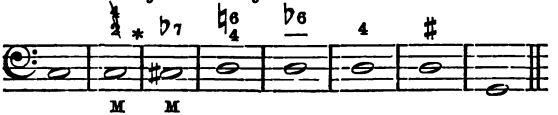
From C Major to A Minor. ALBRECHTSBERGER.
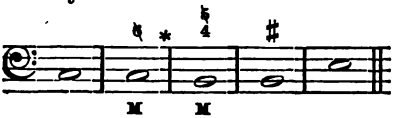


From C Major to F Major. ALBRECHTSBERGER.
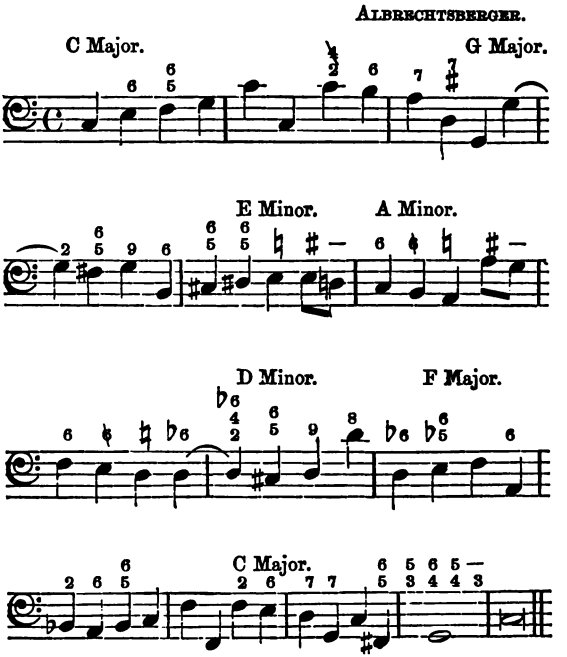


From C Major to G Major. ALBRECHTSBERGER.
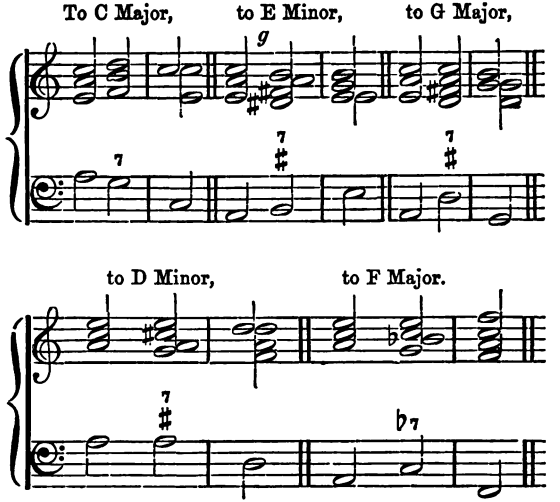


From C Major to E Minor. ALBRECHTSBERGER.



Modulation from C major through each of its attendant keys, returning to C major.
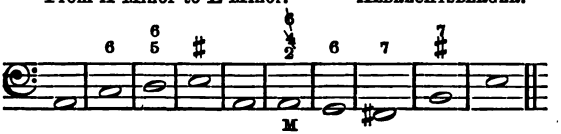


Modulation from A minor to each of its *attendants.*
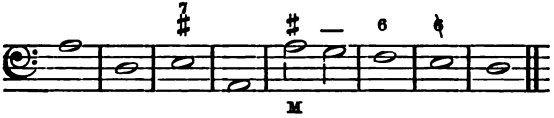


Whenever the 3rd is major, it is understood that the 5th must be perfect, except when otherwise marked: therefore, although both the 3rd and 5th are accidentally altered at *g*, it suffices to mark the sharp 3rd in the figuring.

Modulate from the minor key of — to each of its attendants, by means of the dominant 7th, as above.
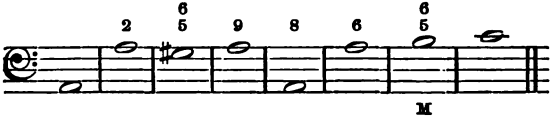
From A Minor to E Minor. ALBRECHTSBERGER.
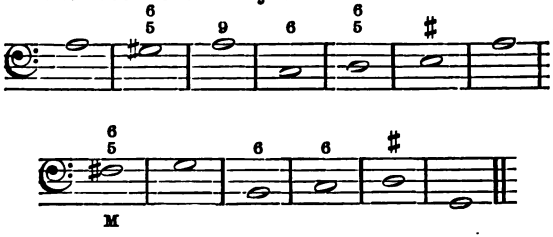


From A Minor to D Minor. ALBRECHTSBERGER.
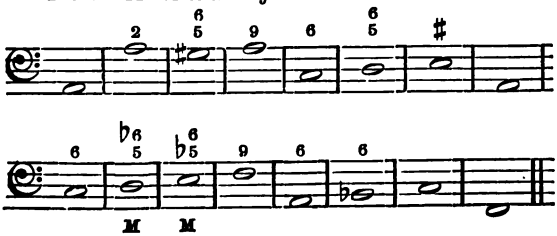


From A Minor to C Major. ALBRECHTSBERGER.
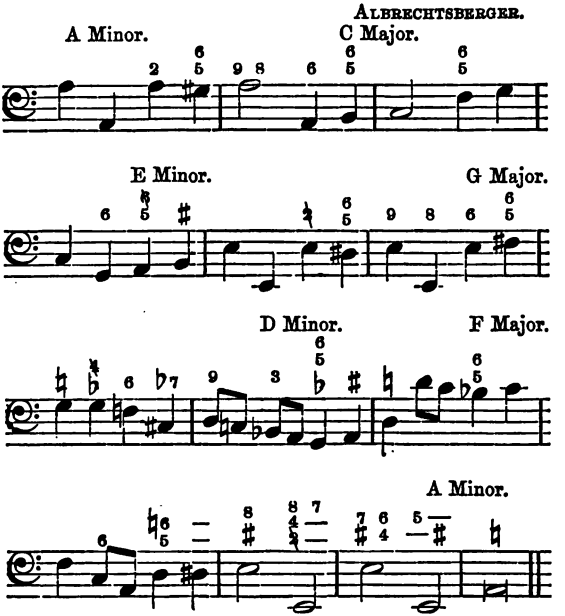


From A Minor to G Major. ALBRECHTSBERGER.



From A Minor to F Major. ALBRECHTSBERGER.

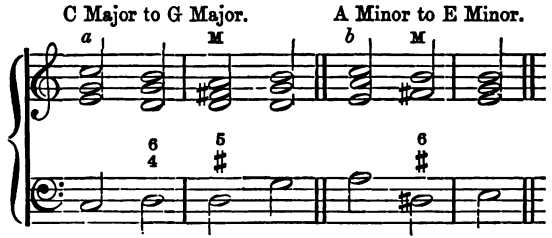


Modulation from A minor through each of its attendant keys, returning to A minor.
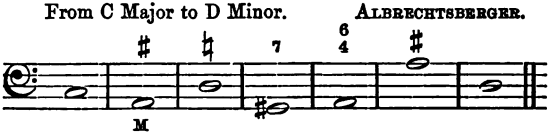


Q. Are other chords, besides those already mentioned, used in modulating?

A. Yes, various chords are occasionally employed as modulating chords.

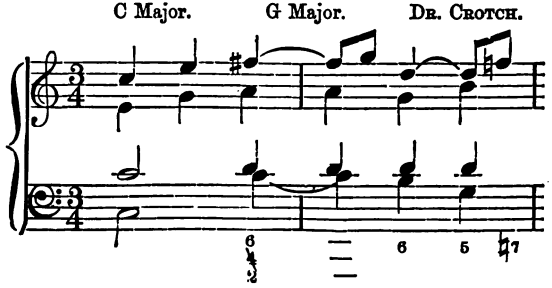


The modulating chord at *a* is the *dominant major triad* of the key to which we modulate; at *b* it is its first inversion.

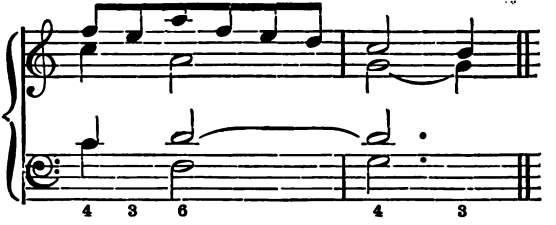


Q. What is Transient Modulation?

A. Modulation which is of very short duration, the new key being quitted immediately.

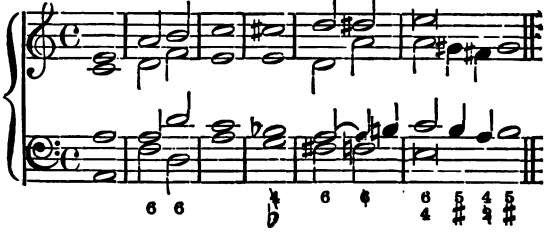


C Major.



'Since by Man came Death' (*Messiah*).—HANDEL.

A Minor. D Major. E Major.



CHAPTER XXVII.

EXTRANEOUS MODULATION.

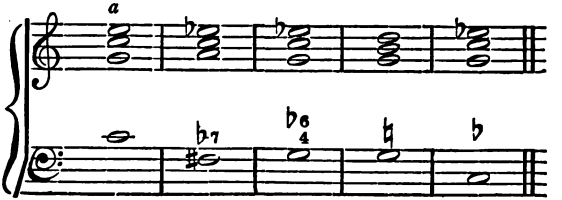
Q. What is meant by Extraneous Modulation?

A. Modulation into any key which is *not one of the attendant keys.*
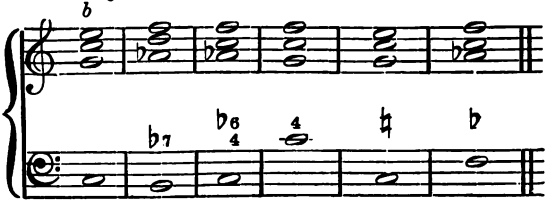
It may, like natural modulation, sometimes be effected suddenly, and sometimes gradually.

Extraneous Modulations.

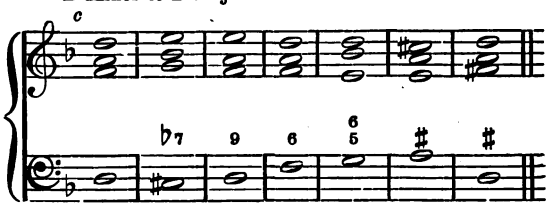
C Major to C Minor.



C Major to F Minor.



D Minor to D Major.
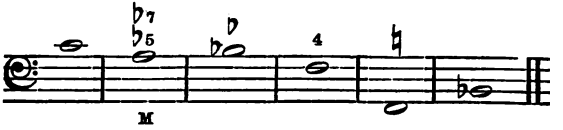


At *a* we modulate from a major key to its *tonic-minor*; and at *c* from a minor key to its *tonic-major*: * at *b* from a major key to the minor key of its sub-dominant; these two keys, although apparently remote, unite so readily because the key-note triad of the former is also the dominant triad of the latter.
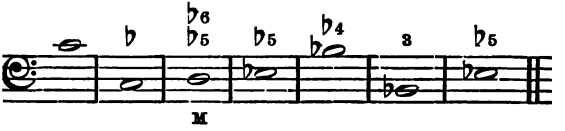
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* *Tonic-major*, or *Tonic-minor*, means, a key which has the *same key-note.*
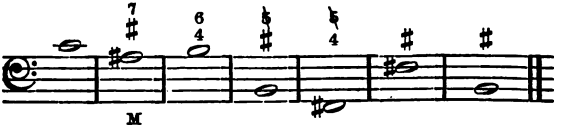
C to B flat Major. ALBRECHTSBERGER.
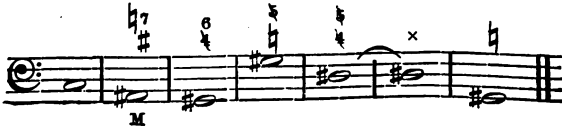


C to E flat Major. ALBRECHTSBERGER.



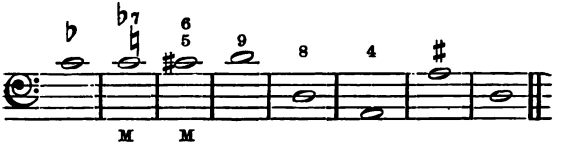
C to B Major. ALBRECHTSBERGER.
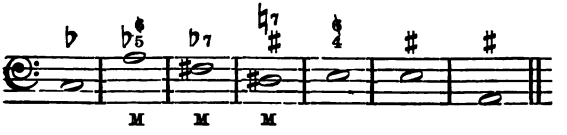


C to G sharp Minor. ALBRECHTSBERGER.



C Minor to D Minor. ALBRECHTSBERGER.



C Minor to A Major. ALBRECHTSBERGER.

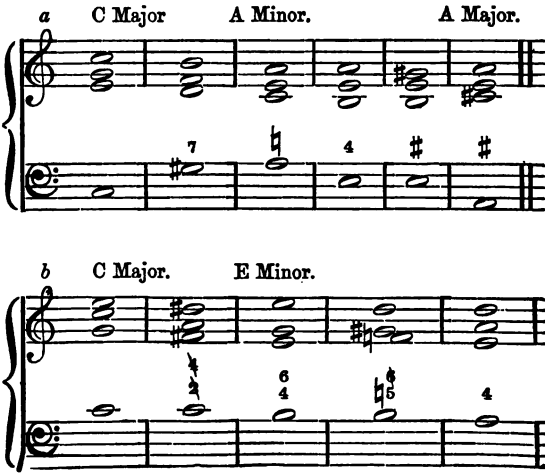


CHAPTER XXVIII.
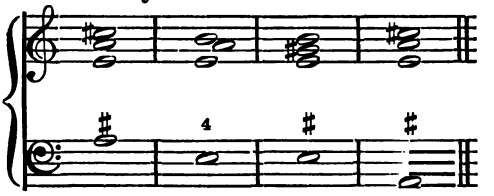
COMPOUND MODULATION.

Q. What is Compound Modulation?

A. When *two* or more modulations are made, in order to arrive more agreeably at a given key.
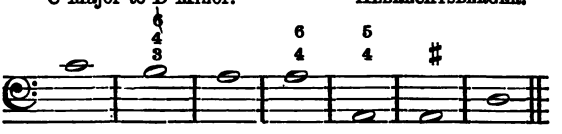


A Major.
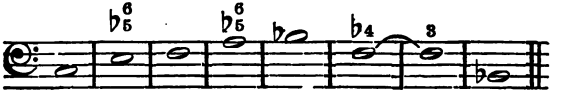


At *a* a modulation is first made to A minor, which is an attendant of C major and also the tonic-minor of A major: at *b* the modulation is also appropriate, E minor being an attendant of C major, and E being also the dominant of A major.
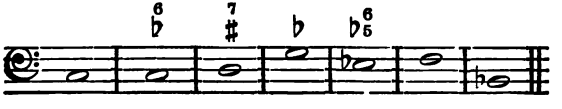
C Major to D Minor. ALBRECHTSBERGER.
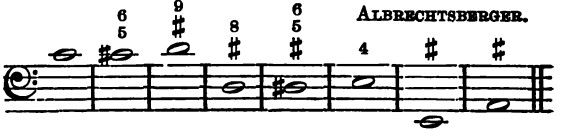


C Major to B flat Major.
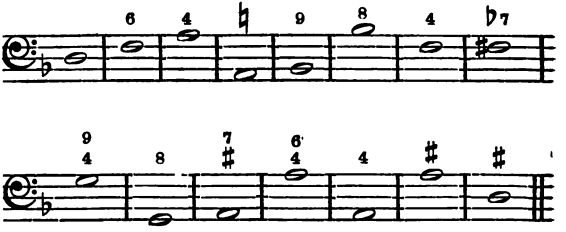


C Major to B flat Major.
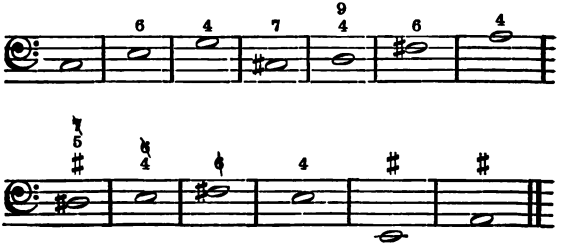


C Major to A Major. ALBRECHTSBERGER.
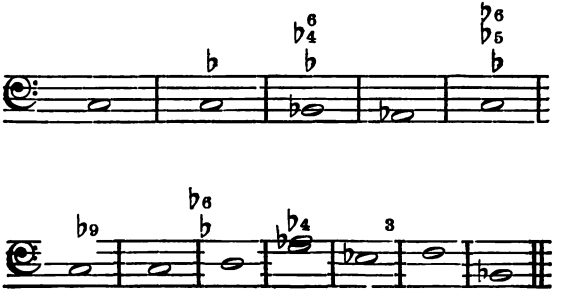


D Minor to D Major. ALBRECHTSBERGER.



C Major to A Major. ALBRECHTSBERGER.



C Major to D flat Major. ALBRECHTSBERGER.



CHAPTER XXIX.
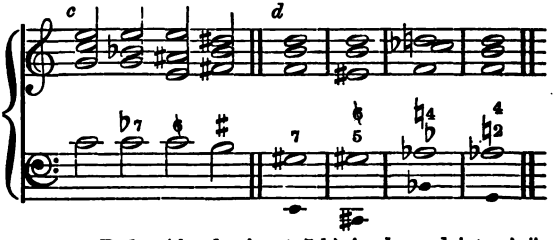
ENHARMONIC MODULATION, AND CHROMATIC MODULATION.

Q. What is meant by Enharmonic Modulation?

A. Modulation in which the *name* of a note or chord is changed, to avoid complexity in writing, and the use of too many sharps or flats; the *sound* of the note remaining the same on the pianoforte as before.

Q. How is enharmonic modulation effected?
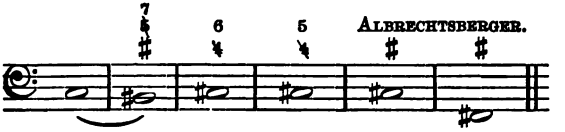
A. Chiefly by means of the diminished 7th and other inversions of the minor 9th; and also the dominant 7th, and the augmented 6th.
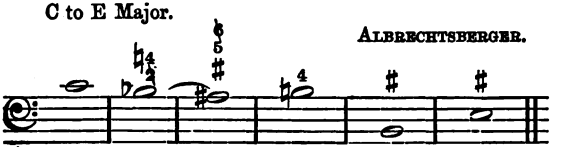


At c the B flat (the dominant 7th) is changed into A ♯, *the* ♮; the root of which is F ♯ the dominant of B major.

The chords at *d* all sound exactly alike upon the pianoforte, although the root of each is different.

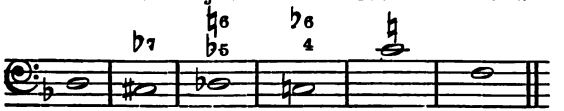
C to F sharp Major.



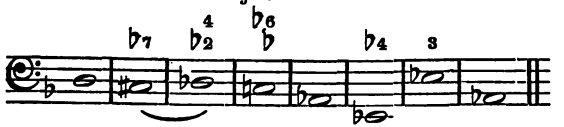
C to E Major.



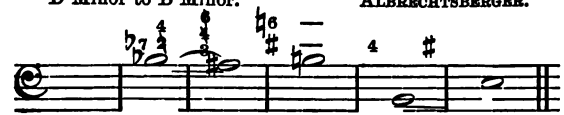
D Minor to F Major.
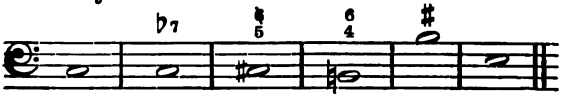


D Minor to A flat Major.



D Minor to B Minor.
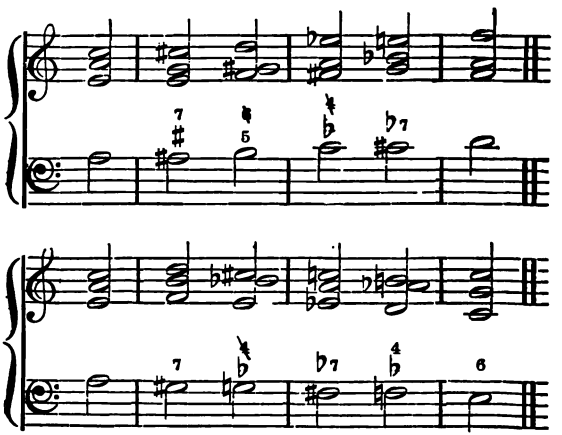


C Major to E Minor. ALBRECHTSBERGER.



Q. What is Chromatic Modulation?

A. When the bass ascends or descends by semitones, the other parts usually ascending or descending a semitone at the same time, with a succession of diminished 7ths and other inversions of the minor 9th.



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